Twin Peaks Festival 2003 • Carnivale

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Jennifer Garner and Justin Theroux in Alias

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2 Dale Cooper: Buddhist Mystic
Ken Volante examines the influence of Buddhism and Eastern philosophy in Twin Peaks*!*

10 Twin Peaks Festival 2003
Dana Ashbrook, Richard Beymer, Catherine Coulson, Don Davis, Rebekah Del Rio, Michael Horse, Kimmy Robertson, Charlotte Stewart, and Grace Zabriskie visit with fans at this year's festival!

18 Japanese Twin Peaks Card Game (Part 2)
We've got the translated instructions to this rare card game.

21 Wonderful & Strange: Carnivale
It happens every fall, and this year it's HBO's Carnivale *that is proclaimed the season's* Twin Peaks*-ish series.*

24 The World Spins
Actors from the worlds of Twin Peaks *and* Mulholland Drive *have been everywhere—*Alias, C.S.I., *the covers of* Time *and* TV Guide, *and more!*

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Dale Cooper, Buddhist Mystic:

Twin Peaks and the Art of Catching a Killer

by Ken Volante

Introduction

Twin Peaks was a tempestuous television phenomenon. Its quirky style, strange characters, and engrossing central mystery—the murder of Laura Palmer—captured the American imagination. Episode 1002[1] introduced the viewing public to the investigative technique employed by Federal Bureau of Investigations Special Agent Dale Cooper. He describes the history of the Chinese occupation of Tibet, the story of the Dalai Lama, and their confluence through his technique:

> Following a dream I had three years ago, I have become deeply moved by the plight of the Tibetan people and have been filled with a desire to help them....I also awoke from this dream realizing that I had subconsciously gained knowledge of a certain deductive technique involving mind-body coordination operating hand in hand with the deepest levels of intuition. (Episode 1002)

In *Twin Peaks* this technique is tellingly juxtaposed with the rational, "Western" technique employed by Twin Peaks's Sheriff Harry S. Truman and FBI forensics specialist Albert Rosenfield. It epitomizes the complexity of the Cooper character and established him in the minds of viewers as someone who is unusual, if not downright eccentric. Ultimately Cooper's unique methods are inspired by and representative of Buddhist principles, and there is overwhelming evidence to support the conclusion that the agent himself is a Buddhist.

While Cooper the FBI agent is foremost identified by his professional technique, personally he is intimately immersed in his interactions with the residents of Twin Peaks. This is demonstrated through his deep concern for others, his adherence to the "no-harm principle," his attention to nature, and the extra moments he spends appreciating the seemingly minute details of life. Such details include the smell of Douglas firs, the first sip of really strong coffee, the extra slice of cherry pie, and Cooper's joy in carving a little wooden whistle. About the latter, Cooper says, "That's the kind of thing you do in a town where a yellow light still means slow down, not speed up."[2] Each of these actions (as well as many others) displays a Buddhist "presence" in the moment.

Different Methods

Twin Peaks begins when Pete Martell discovers Laura Palmer's corpse "wrapped in plastic." This discovery sets forth an incredible chain of events that opens up many mysteries of the past and serves as a catalyst for future events. Laura Palmer's life of suffering, chaos, abuse, beauty, and madness infects *Twin Peaks*. This is reflected when Donna Hayward angrily yells at her deceased friend's grave, "It seems that they did not bury you deep enough." There is mystery in Laura's brutal murder, but there is even greater mystery in the investigation of her secrets. Many characters in the show remark that Laura was "filled with secrets." It is Cooper's duty to investigate these secrets to solve the mystery of her death.

In Cooper's investigative methods, he not only pays particular attention to small details (which is not especially unique in detective work), but also incorporates dreams and visions (which *is* unique)

[1]In Germany this episode was assigned the title "Zen, or the Skill of Catching a Killer."

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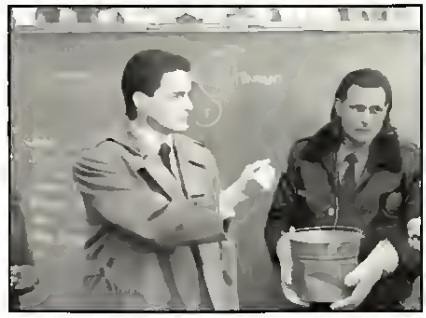
[2]This image of the stoplight is incredibly poignant in the early episodes of *Twin Peaks* and later in *Fire Walk With Me*, which includes a scene of Laura Palmer jumping off of James Hurley's motorcycle seat and running away. Her pain, sadness, and despair are fully visible. After this emotional scene, Lynch spends a few extra moments and captures an incredible image of this lonely, cold, metal streetlight swaying in the air. It changes from green to yellow to red. Like his character Dale Cooper, this extra time spent on the mundane opens the possibility of the sadly beautiful. This "sad beauty" is *Twin Peaks*.



In episode 1002, Cooper teaches about Tibet and demonstrates a "mind-body" technique that he confirms to Truman did, indeed, come to him in a dream.

into his work. The Tibetan dream noted earlier lays the foundation for the investigation *via* Cooper's spiritual quest. Indeed, at the beginning of episode 2002, Cooper remarks that there is an intimate connection between Buddhist history and the "happenings and investigation in Twin Peaks." Cooper's spiritual quest and the quest to find Laura Palmer are themselves intricately intertwined. The deepest connection of mind and body, mystic intuition, Western deductive techniques, and incredible perception[3] coalesce to give Cooper a highly imaginative and tantalizing set of capabilities. It is clear that the complexity of the central mystery, Laura Palmer's murder, speaks to the need for a "special agent." This is why the matter-of-fact, traditional style of Sheriff Truman fails to gain access to the deep regions of Laura's life and death.

"Laura" whispers a secret to Cooper.

Cooper contemplates life "beyond the board."

Representative of Cooper's and Truman's differing methods is the agent's first Red Room dream[4] (episode 1002). In the dream, the Little Man from Another Place's cousin (who "looks exactly like Laura Palmer") whispers the killer's identity into Cooper's ear. Cooper wakes up, calls Harry, and says, "I know who killed Laura Palmer," but he does not elaborate. The next morning, unfortunately, Cooper does not remember what the cousin in the dream whispered to him. He relays the cryptic content of his dream to Truman and says that their job is simple: "Break the code, solve the crime."

Although the personal relationship between Cooper and Truman is unusually close and brotherly (considering their seemingly disparate backgrounds), the professional relationship does exhibit limited tension. Fortunately, both Cooper and Truman have an accurate sense of when to defer to the other. Yet over time, Truman's patience with Cooper's mystical dreams wanes. In episode 2008, Truman wants to arrest Benjamin Horne for the murder of Laura Palmer. Cooper resists, claims that Horne is innocent, and asks that he be released. Cooper knows that Horne did not commit the crime but also knows that he was an accomplice (like many others) in taking advantage of Laura's problems and using her sexuality for profit at the casino and brothel, One-Eyed Jack's. Truman is frustrated and states,

> I have backed you every step of the way, but I have had enough of the mumbo-jumbo, the dreams, the dwarfs, giants, visions, Tibet [said with a caustic air], enough of the hocus-pocus. I am going to lock up Ben Horne. I've got hard evidence. (Episode 2008)

Cooper defers: "You are right. This is your home turf. Sometimes an *outsider* forgets that" (italics added).

But the death of Laura's cousin Madeleine Ferguson raises the stakes to find the killer, and it becomes clear that Cooper must be the one to do it. As the highly rational, scientific, and personally coarse Albert Rosenfield states in episode 2009: "The only one of us with the coordinates to this destination is you....Go on whatever vision quest you need to." Deputy Hawk continues: "You are on the *path;* just follow" (italics added). This path is solitary and dangerous.

It is this strange path that moves Angela Hague to argue,

> Cooper's unorthodox crime-solving techniques, which include clairvoyance, precognitive and 'shared' dreams, visions and an obsession with Tibetan Buddhism, not only violate traditional ratiocinative detection but also generally fail to provide any real solutions to the 'crimes'; as discussed earlier, his revelations more frequently lead to a set of larger, more unanswerable questions.[5]

Eventually, Cooper does "solve" the crime. Laura was repeatedly molested, attacked, and eventually killed by her father Leland, who was possessed by Bob.

The series of events that led to the complicated "answer" of who killed Laura Palmer (Leland? Bob? An insane father?) evolved from dreams and visions. When Cooper announces his cryptic realization of "break the code; solve the crime," he follows this statement by questioning the "logic" of dreams. He asks why we choose specific images from our subconscious. What role do we have in presenting these images?[6] They arrive without the rational filter of the conscious mind, a filter that would likely discard the fact that prom queen Laura Palmer was violated and destroyed by her father. The evaluative ego can get in the way of true revelation.

Hague points out that psychologist Carl Jung equates the unconscious "with an ego loss" that "eliminates the boundaries separating the 'I' from the rest of the world." In so doing, "it dissolves the distinctions between subject and object."[7] Intuition appears without the mediation of ego or duality. Here, as Hague

[3]One example is the video still in the home movie where James Hurley's motorcycle reflects in the eyes of Laura Palmer. Cooper observes this tiny, yet important, detail, to question Donna Hayward and James further.

[4]These dreams happen periodically throughout the show. The setting is, indeed, a red curtained room. There is sparse furniture and various characters who seem to double for characters in "reality." The Little Man from Another Place plays host and presents various cryptic clues and riddles. This information invariably manifests itself in *Twin Peaks* "proper."

[5]Angela Hague, "Infinite Games: The Derationalization of Detection in *Twin Peaks*, in *Full of Secrets: Critical Approaches to Twin Peaks*, ed. David Lavery (Wayne State University Press, 1995), p. 136.

[6]Lynch, it seems, is still pondering these questions. In a press conference at the Cannes Film Festival, he spoke about his ideas for his movie *Mulholland Dr.* as alternately being like "fish" that need to be caught as well as "coming from nowhere."

[7]Hague, p. 136.

ties to describe the unique epistemological aspects of dream and vision, her critique bumps up against the same wall of Western duality. Further, in missing the subtle and overt signs of Dale Cooper's Buddhism, she reads Cooper as a postmodern, "infinite player"—that is, a player in a game in which the rules "change frequently in order to prevent a 'win,' or ending, and each 'play' in an infinite game eliminates a boundary."[8]

There is certainly an element of this in the series and in Cooper's character, but to define him solely as an infinite player downplays a more foundational principal of the agent's identity. The key to understanding Cooper's method is first to analyze the concept of Buddhist "nonduality." Most importantly, this investigative technique emanates from Cooper's application of Buddhist epistemological nonduality to unravel the mysteries of Twin Peaks. Further, his non-disparaging nature, concern for all sentient beings, immersion in the moment, and love for the world are mundane compliments for his extraordinary investigative skill. Throughout *Twin Peaks*, Cooper has developed deeper spirituality and is grasping beyond the "game." In reference to his later involvement with Windom Earle's deadly chess game, Cooper says to FBI internal affairs agent Roger Hardy,

> I know the moves I'm supposed to make, and I know the board. I've been doing a lot of thinking lately, and I'm starting to focus out beyond the edge of the board. A bigger game. The sound of wind through the pines. The sentience of animals, seeing beyond fear...looking at the world with love. (Episode 2011)

To this, Agent Hardy remarks that he may recommend a "complete psychological work-up." This is hardly surprising. Cooper creates deeper devotion to all sentient beings, he hears the subtle whisper of wind, and he operates beyond duality and therefore beyond Western dualistic comprehensibility. Eventually, we will see that Windom Earle draws Cooper from this "bigger game" and forces him to face the secrets of his past. This draws Cooper, both spatially and temporally, back into the confines of Western duality.

Nonduality

Cooper ponders the optimum way of "looking at the world," but other characters in *Twin Peaks* have considered the same issues. Major Briggs, the Log Lady, and Ben Horne, for instance, all have reflected on such epistemological questions. Annie Blackburne, a former nun, quotes Werner Heisenberg when she tells Cooper that "what we observe is not nature itself, but nature exposed to our method of questioning" (episode 2020).

For Buddhists, "Reality is staring us in the face all the time, but somehow we misperceive it."[9] By emphasizing the subject, we lose the dynamic of the object. By emphasizing the object, we lose the dynamic of the subject. "Our usual perception is *sa-vikalpa* (with thought-construction), but there is the possibility of *nir-vikalpa* perception, which is without thought-construction."[10] Suffice to say that Buddhist philosophy continually deconstructs the notion that there is a subject and that there is an object that can be coherently argued for. One example would be Mahayana Buddhist philosopher Nagarjuna's seminal work *The Mulamadhyamakakarika*, which deconstructs space, time, causality, subject, and object. Nagajuna shows that each position reveals itself to be incomprehensible when taken to its logical extreme, whether ending up an incoherent nihilism, extreme subjectivism, or an eternalism that creates suffering and impedes our ability to understand the world.

According to the Buddhist, attachment to our construction of the world—to subject and to object—is the source of suffering. Westerners continue to place a high value on the scientific, the rational, and the "objective," and consequently devalue the possibility of nondual experience, revelatory subconscious dreams, intuitions, and cryptic messages. But what does this have to do with Cooper?

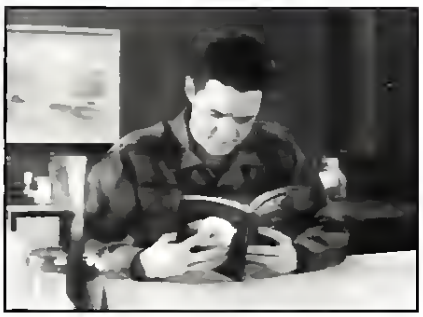
[8]Ibid., p. 133.

[9]David Loy, *Nonduality* (Yale University Press, 1988), p. 39.
[10]Ibid., p. 42-43.

Josie and Truman: a symbol of East meeting West in Twin Peaks

Lucy studies up on Tibet.

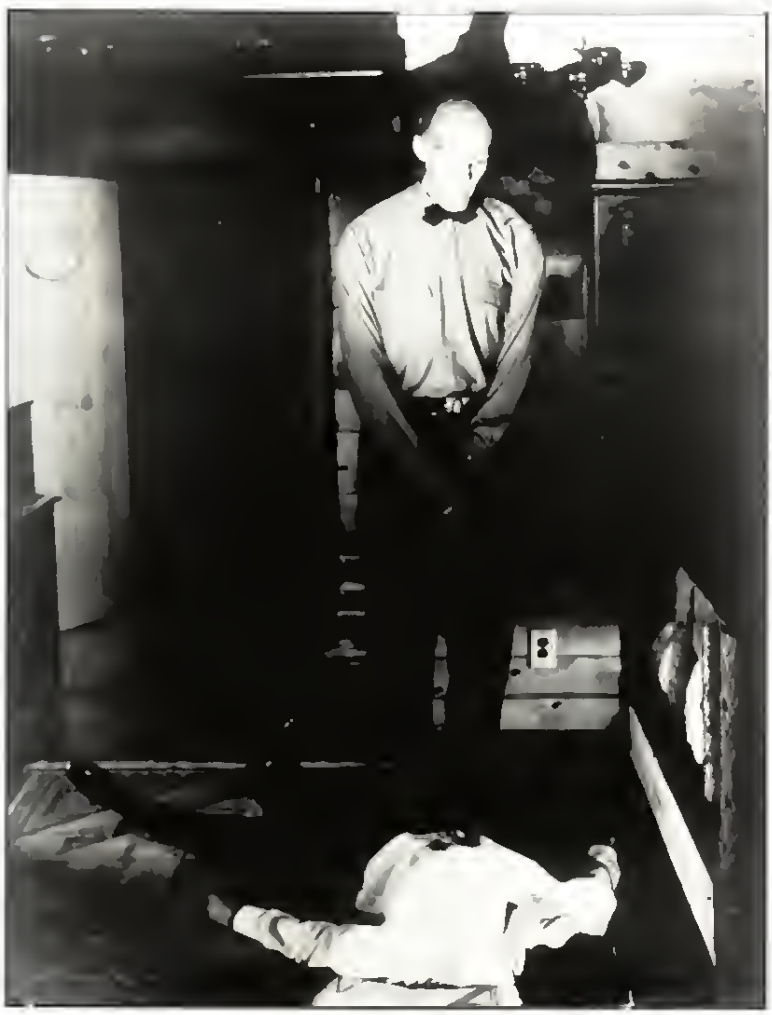
Dr. Jacoby sits in front of a map of Tibet.



Cooper reads a travel guide on Tibet.

Cooper's methods derive from Buddhist "nondual"[11] techniques. But Cooper is not "obsessed" with Tibetan Buddhism (in Hague's words). To think so would force Tibetan Buddhism into juxtaposition with Cooper, as "foreign" or "other," a tantalizing appendage, another of Cooper's quirks. Rather, Cooper's Tibetan Buddhism is his technique as well as the basis for how Cooper interacts with his newfound home of Twin Peaks. *Twin Peaks*'s viewers, the American public, and commentators have missed the reality that is staring them right in the face: FBI Special Agent Dale Cooper is a Buddhist.

[11]Hague does not use this word in her essay, but this is exactly what she is describing in her use of Jung and Robert Carse's "infinite play." In each, rigid dichotomies of good and evil, space and time, subject and object are thrown into question.



Cooper wishes he could visit Tibet before he dies.

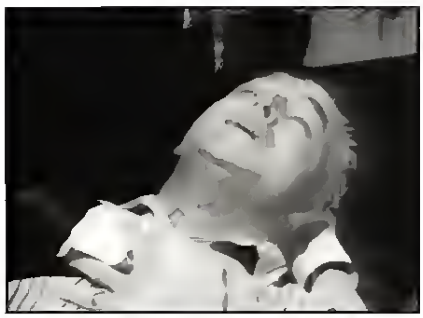
Twin Peaks and Tibet

Twin Peaks is ripe with Buddhist and "Eastern" references. As stated in my introduction, Cooper sees his technique as a derivation of mind-body coordination revealed in a dream. But he contemporaneously gives the sheriff's department a history of Tibet. Cooper states that "by way of explaining what we've been doing and are about to do, I'm going to first talk to you a little bit about the country called Tibet" (episode 1002). He follows with a brief history of the country and then relays his dream and desire to help Tibet.

Later in the same episode we see a brief glimpse of Lucy Moran reading an oversized book with the title "TIBET" on the cover. In episode 1004, Dr. Lawrence Jacoby enters the Twin Peaks sheriff department's conference room and sees a map of Tibet attached to the chalkboard and tells Cooper that his "interests move towards the East as well, as far as Hawaii" (episode 1004). In episode 2001 Cooper,[12] in extreme pain, receives three clues from the Giant that help him in his investigation. After this vision, Cooper thinks about his regrets in life if he were to die. The *last* wish is that "of course, it goes without saying, I would like to visit Tibet. I wish they could get their country back and the Dalai Lama could return. I would like that very much." At the beginning of episode 2002, Cooper subsequently gives a greater detailed history of Tibet and a period called the "Happy Generations."

As previously mentioned, Cooper states that there is an intimate connection between Buddhist history and "happenings and investigation in Twin Peaks." His comment can be understood two-fold. First, and most directly, the path of Tibetan Buddhism cannot be divorced from him as an individual nor as an investigator. Second, and more abstractly, Cooper is pointing to the Buddhist concept of *pratitya-samutpada* or dependent co-origination. This is commonly understood as the interconnection of all phenomena. In the cycle of samsara (cyclic existence filled with suffering) and nirvana (the

[12]The agent was shot at the end of season one, the previous episode. He was wearing a bulletproof vest.



Cooper comforts a dying Leland Palmer in episode 2009 as Truman and Albert Rosenfield look on

cessation of suffering) there is no strict division between Twin Peaks and Tibet, past and future, subject and object, East and West.[13]

In episode 2009, Benjamin Horne mockingly asks Cooper, "Would you like us to *hum*[14] a Tibetan chant by chance?" In episode 2017, Cooper unknowingly sits across from his dark nemesis Windom Earle and reads a "Passport Travel Guide" to Tibet. This encounter is hardly accidental. As Earle draws Cooper into his past "sins" the likelihood of a physical or spiritual trip to Tibet recede.

In addition to specific references to Tibet, the show alludes to other aspects of the East. Hank Jennings tells Josie Packard that "we are all born into life. We live, we breathe, we have our being. That's from a book of oriental philosophy I read when I was in the joint" (episode 1007). Albert Rosenfield says he forsakes violence and follows the path of Gandhi and King (episode 2003). Cooper looks at Harry and says, "Albert's *path* is a strange and difficult one." In episode 2006, Mike/the One-Armed Man/Phillip Gerard tells Cooper that he is "the gifted," and two episodes later, Cooper says as much about the One-Armed Man: "In another time, in another place, he could have been a shaman. But here he is a shoe salesman and lives among the shadows."

Harry S. Truman's love affair with Josie Packard is highly symbolic. President Harry S. Truman has a most ignoble history with Asia, particularly with his authorization of the bombing of Hiroshima and Nagasaki at the end of World War Two. Harry and Josie's affair draws symbolically off that tortured history. In another provocative instance, Catherine Martell fakes her death and comes back as Tojimura, a Japanese businessman. Tojimura's description of "his family" in Nagasaki is another reference to that horrific East/West encounter. Twin Peaks is also located in Washington State and is home to a large Asian population. Many have noted some of the environmental similarities between the two, seemingly disparate, locales.

In a more general sense, Cooper's care and appreciation for the world are subtle manifestations of his Buddhism. In the pilot, Cooper talks into his omnipresent tape recorder and says, "Diane, I am holding in my hand a small box of chocolate bunnies." When he first rides into town, he takes a deep breath and wonders what kind of trees they are (Douglas Firs). He savors his sips of coffee as if they were sips of fine wine. He asks for seconds on cherry pie, which he likens to "heaven."[15] At one point in episode 1003, he stops for a moment and says, "Look at that—ducks on a lake."[16] Further, he treats each and every individual he encounters with respect and care.

Like a bodhisattva,[17] Cooper brings the man he has hunted for weeks—Leland Palmer—"into the light." As Leland lies dying in the jail cell floor after smashing his head against a steel door in a Bob-induced rage, Cooper holds him and quotes from the *Tibetan Book of the Dead:* "Leland, the time has come for you to seek the Path. Your soul has set you face to face before the clear light....Know yourself and abide in that state" (episode 2009). In this instance, Cooper compassionately brings Leland into the light, the end of his life. Shunryu Suzuki captures the Buddhist presence and compassion:

> ...[Y]our life is short, [so] enjoy it day after day, moment after moment....When Buddha come, you will welcome him; when the devil comes, you will welcome him.[18]

Dale Cooper's compassion leads the "devil" Leland Palmer/Bob into his final moment. This pushes the bodhisattva vow to its limits. The most difficult test in Buddhist compassion pertains to those individuals who cause the most suffering. They are the most ignorant and morally abhorrent but at the same time in need of a bodhisattva to provide the path. Cooper accepts individuals at face

[13]In the European version of the pilot, Cooper tells Diane (via his tape recording), "Diane, when two separate events happen simultaneously pertaining to the same object of inquiry, we must always pay strict attention." Perhaps Cooper is able to draw the connections between seemingly unrelated events, connections that others do not see. (On the other hand, Cooper does understand the relationships the two events share in time and in "object of inquiry," so this interconnectedness does not go as far as the Buddhist philosophy can go.)

[14]Surely this is not a coincidental word choice. "*Hum*" is an enunciation in many Tibetan chants.

[15]"This must be where pies go when they die."

[16]This simple observation reminds me of the great Zen author J.D. Salinger. The protagonist of *The Catcher in Rye,* Holden Caulfield, asks various New York City cabbies: what happens to those ducks in the Central Park lagoon during the Winter. His koanesque question receives puzzled, know-it-all, and frustrated responses throughout the book.

[17]The bodhisattva is the Buddhist who forgoes an entry into nirvana in order to enlighten all beings who are in samsara. The vow is a self-sacrifice that forgoes the "liberation of the self" in order to help all of humanity. Cooper's interaction with Leland is a most poignant example.

[18]Shunryu Suzuki, *Zen Mind, Beginner's Mind* (Weatherhill, 2000), p. 42-43.

value and is truly attentive to others even when he has been violated or is in pain. For instance, he gives a gratuity to the old, oblivious waiter who does not recognize that Cooper is lying on the ground with a couple of bullets in his chest. When speaking to Albert, he says he does not take Josie's attempt on his life "personally" (episode 2016). Cooper's Buddhist outlook comprehends the omnipresence of suffering, the interconnection of all beings, and the necessity to appreciate the moment.

Hank tells Josie about "a book of oriental philosophy" he read in prison.

Windom Earle's arrival creates an abrupt disruption in Cooper's life. Earle draws Cooper into the dichotomy of his deadly chess match, into black and white and into the mythically real Black and White Lodge. Deputy Hawk explains:

> The White Lodge is a place where the spirits that rule man and nature here reside. There is also a legend of a place called the Black Lodge: the shadow self of the White Lodge. The legend says that every spirit must pass through there on the way to perfection. There you will meet your own shadow self....But it is said if you confront the Black Lodge with imperfect courage, it will utterly annihilate your soul. (Episode 2011)

Drawn by his latent guilt over his affair with Windom's wife Caroline Earl, Cooper faces the Black Lodge with "imperfect courage." Hague writes,

> It is this display of fear that causes him to split into 'good' and 'evil' Dales. Because he cannot face down or integrate his 'shadow,' Cooper is bested by Bob and the Black Lodge and remains locked in a mode of being that sees the world as a series of binary oppositions; that is, he does not recognize that the Black Lodge is also the White Lodge, a rite of passage from one level of consciousness to another that requires that one transcend one's personal guilt and fear.[19]

Hague notes that Cooper's psychic openness exposes him to the evils. The line between the gifted and the damned narrows. The show ends with the riddle, a mystery: Cooper has been invaded by Bob and is now the "evil Dale." Cooper smashes his head against the mirror, fracturing the image/psyche and asks, "How's Annie?" His love for Annie Blackburne (who has been kidnapped by Earle) forces him to relive his past transgressions. The possibilities here are fascinating: a Buddhist mystic overcome by evil in a violent and dangerous world. Unfortunately, the show is canceled, and the story ends with tantalizing avenues left unexplored.

Twin Peaks and the East/West Encounter

There are two external encounters that serve to give us a broader picture of *Twin Peaks* as a cultural encounter. First, the show was a cult hit in the early 1990s. Its quirky characters, sexy and violent themes, and soap-opera-like quality drew many viewers who saw something "new" in a tired medium. Who killed Laura Palmer? was a sensation, and *Life* magazine counted the mystery as one of the top news stories of the year (1990). Over time, the public reacted against many of the things that initially attracted them. As *Twin Peaks's* popularity waned and the central mystery waxed, the public at large became wary. The show was spoofed on *Saturday Night Live* as Kyle MacLachlan rode himself and the mystery. MacLachlan aped his Peaks' character and discounted clues and confessions by Laura Palmer's "killer."[20] This send-up encapsulated the American public's growing impatience with this strange man and this bizarre show. To many it became incomprehensible. In an episode of *The Simpsons*, Homer Simpson watches a horse dance with a giant man to Peaks-like music in the background. To paraphrase: he states that it is brilliant, but he has no idea what is going on. These whimsical send-ups speak to Twin Peaks's larger incomprehensibility.

Twin Peaks is not a "Buddhist show," but its main character integrates Tibetan Buddhism and Buddhist mystic nonduality with his interactions with the world. These Eastern elements created a friction when introduced into American culture. Main ideas and images were both confusing and upsetting.

The scholarship surrounding *Twin Peaks* has failed to see what is right before their eyes. Dale Cooper's Buddhism is not another "quirky" element to the whole. Quite the contrary, bodhisattva Cooper allows for the revelation of new mysteries and new solutions in *Twin Peaks*. This by no means precludes *Twin Peaks* as American Gothic, psycho-sexual thriller, feminist/anti-feminist text, overblown soap opera, self indulgent-esoteric nonsense, or brilliant art. It is probably all of those. We may never know for sure. Then again, maybe, just maybe, the bodhisattva Cooper will enter the cycle of television samsara again.[21]

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[19]Hague, p. 141-142.

[20]See *Wrapped in Plastic* 66.

[21]The author would like to thank the following people for their essential contributions to this work. My father, Kenneth A. Volante Sr., for his encouragement and introduction to this "whacked out" show. Dr. Michael Vater (Marquette University) for his wonderful introduction to Buddhist Philosophy and a conversation in December 1999 that provided the genesis for the ideas in this paper. Dr. Lucien Miller (University of Massachusetts—Amherst) for his great lectures on Buddhism and American Culture and the opportunity and direction for this paper. Finally, I would like to thank my wonderful wife, Angella Spring, for her insight and support.

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Twin Peaks Festival 2003

All photos by John Thorne

If you read our report on last year's Twin Peaks Festival (*WTP* 61), you know that the event was a great success. Susan, David, and Josh Eisenstadt reinvigorated the festival by transforming what was a rather sedate event into an exciting party. This year, we were eager to see if the Eisenstadts could match the fun from last year. Not surprisingly (given their commitment and hard work), they did. The 2003 Twin Peaks Festival was another smashing success.

Like last year, *WTP* co-editor John Thorne was able to attend and report firsthand on the activities and events. This year's festival followed the same schedule (and was held at the same venues) as last year's, so we won't go into as much detail as we did for the 2002 report. The following, then, is a summary of the highlights from the 2003 Twin Peaks Festival, held August 15-17 in the Seattle, Washington area. As with most of our festival reports, we describe the events of each day and reproduce some of the comments made by the festival guests.

Friday, August 15

Sign-in at the Sallal Grange Hall

Once again, people came from across the country and around the world to attend this year's *Twin Peaks* festival. Although there were fewer attendees this year, there were still some new faces among the many regulars.

On Friday afternoon, attendees registered for the festival at the Sallal Grange Hall in North Bend, WA. There, they enjoyed coffee and donuts while they perused some of the various souvenir items and other merchandise for sale. Leslie Kirkland was back with some more beautiful items produced exclusively for the festival. She was selling T-shirts and reproductions of the pictures seen on Laura's wall in *FWWM*. She also had more original paintings of famous *Twin Peaks* characters and scenes. Many of Leslie's items are still available for sale on the Twin Peaks Festival web site, (click on Merchandise, then click on "T-Shirts and More").

Adam and Charlene Harding had a table full of merchandise from davidlynch.com, such as DVDs (*Eraserhead* and *Short Films*), CDs (*Blue Bob*), posters, etc. Chris Matthews was selling some collectible magazines and movie memorabilia. Pete Vilmur and his brother, Tom, brought some great items to sell—replicas of various *Twin Peaks* "props" such as Double R coffee mugs, Agent Cooper tape recorders, and Gordon Cole speakerphones. John Thorne was also on hand with many back issues of *WTP* for sale.

Trivia

After most of the attendees arrived, the annual trivia competition began. The judges were Kelly and Jordan Chambers and Robin Garrels. After a few rounds of questions, three finalists were asked to make a wager before answering the final trivia question: "Name five different food items that Jerry Horne referenced during Twin Peaks." The winners of the contest were

At left: Dana Ashbrook and Kimmy Robertson. Above (l-r): Rebekah Del Rio, Richard Beymer, Catherine Coulson, Charlotte Stewart, and Grace Zabriskie

Michael Horse

Jody Applebaum of Philadelphia, PA (first place), Rob Lindley of Ft. Lewis, WAE(second place) (Rob was first place last year), and Jodi McDonald of Cookeville, TN (third place). All three contestants answered the final question correctly, but Rob wagered too low, "Jodi-with-an-i" had less to wager, and "Jody-with-a-y" bet it all and won.

Sign-in was over by 2:30, and everyone went off to make preparations for the Celebrity Kick Off Dinner to be held later that evening.

Celebrity Kick-off Dinner and Rebekah Del Rio Live!

Like last year, Saturday night's big event was held at the Barn. A big, multi level banquet hall situated among trees and near a small pond, the Barn was a perfect location for a *Twin Peaks* party. By 6:00 p.m. everyone had arrived, and dinner was served. Meanwhile, the bar (ably tended by Pete and Tom Vilmur) served soft drinks, beer, and wine.

This year's festival boasted another great line-up of guests, some of whom had never been to a festival before. They included: Dana Ashbrook (Bobby Briggs), Richard Beymer (Benjamin Horne), Catherine Coulson (the Log Lady), Don Davis (Major Briggs), Rebekah Del Rio (singer from *Mulholland Dr.*), Michael Horse (Deputy Hawk), John Neff (musician and member of Blue Bob), Kimmy Robertson (Lucy Moran), Charlotte Stewart (Betty Briggs), and Grace Zabriskie (Sarah Palmer).

After dinner, each celebrity was introduced with an audio clip of some of his or her more memorable lines from the series or film. Each performer took time to make a few brief comments and answer some questions. Highlights from their comments are reproduced below. (Because Don Davis was not able to attend until Saturday and Dana Ashbrook arrived late in the evening, they were not present to take questions.)

Rebekah Del Rio: My agent called one day and said, "Hey, I want you to meet David Lynch." I said, "David Lynch? You mean like *Blue Velvet* David Lynch? You're kidding! Why?" He said, "I just want you to meet him. He owes me a favor." Then he said, "Listen, you only have five minutes with David. So just show up on time, look cute, and sing what I tell you." I thought I could probably handle two of those! So I went to David's studio, and I talked to him for about ten minutes. My agent said, "Why don't you stand up and sing." So I stood up to sing, and David said, "Why don't you go into that booth? I've got this great mic—it's one of a kind." Of course, that's where I belong—I loved it in that booth. I just sang my song. I hadn't sung it in years. It was twelve years since I sang that song. That was it. After I finished he said, "Ding-dang, Rebekah Del Rio! Aces!" *[Laughter]* That was so cute.

It was such a brief experience. I was doing a record in Nashville at the time, and the next thing I knew I had phone call from the same agent: "Oh my God, Rebekah! David Lynch wants you! We want you to move to LA, because he is going to put you in his pilot. Can you move tomorrow?" David had recorded me, and I didn't even know! So, basically that's how it happened. He decided to put me in the ABC pilot [of *Mulholland Dr.*]. My part was just this poor singer who couldn't make it. There was supposed to be another little bit of a part, but that got cut out. But what a way to debut! It turned out my record didn't come out in Nashville. So I came out anyway—as myself!

Grace Zabriskie: I have a Web site that is woefully out of date that is called arthaus.com. I did a movie last month in Arkansas with Billy Bob Thornton, and it is called *Crystal*. It is by the same writers who made *The Accountant*, which won the Oscar the year before-last for Best Short. Because of that they got to do their first feature. I did another short film for David Selzer, who has produced, directed, and written quite a bit. It is called *Sabine and the Two-Headed Baby*. I played Sabine, a prisoner. I went to Sundance to their Directors and Writers Lab. That was fun. I've been

doing a lot. My money lately has gone from "extremely low money" all the way up to "very low money." *[Laughter]* I just got a movie, which starts shooting on Sunday. But they're going to have to use a body double for me because I'm not going to be there until the second day of shooting.

Charlotte Stewart: I don't have a lot to tell. About last year this time I had just signed an exclusive contract to do this commercial for a product called ProCrit, which is a chemotherapy drug. It is a really cool drug, and I am proud to represent it. But the fact is, I can't do anything else. They just renewed my contract and for another year, so I can't do anything else! I feel really fortunate, because this kind of thing doesn't happen very often, and especially when you get to this point in life. I appreciate all of you inviting me back here again. It is a real honor. I want to hear from you guys, and I want hear about you. I am so impressed that you come back year after year. I think that is amazing. And I want to thank you. Maybe next year I will have some news about [projects]. Right now it is reruns of *Little House on the Prairie [laughter]* and the DVD release of *Eraserhead [Applause]*.

Rebekah Del Rio

Catherine Coulson: Charlotte and I did an interview with *Wrapped In Plastic* [issue 65] about the making of *Eraserhead*, and it really brought back a lot of memories of our youth and about making this movie together. Charlotte and I first met on *Eraserhead*. I sat and watched the film before I did the interview, and it brought back a lot of memories of when we were twenty! A lot of wonderful relationships began doing that film, and it is a real testimony to David Lynch's loyalty that we are still involved in that world. *Eraserhead* has come back again in this fabulous DVD that John [Neff] helped make happen.

I am doing a lot of theater at the moment. I am still at the Oregon Shakespeare Festival in Ashland, Oregon. Tomorrow I will go back and do *A Midsummer Night's Dream*. I am playing Snug, the joiner, and Peaseblossom. They are using a lot of middle-age fairies. *[Laughter]* In November and December I am going down to the Bay Area and do a play called *Wintertime*, which is a wonderful new play. I am going to do that at the San Jose Rep. I have pretty much been doing theater and really liking it. It is quite satisfying.

It is great to be here. I am grateful we got to have the log here tonight. [Ed. note: Coulson could not bring the log last year because she was not allowed to bring it on a plane, and she refused to check it.] Someone asked how I got the log by security. Some friends of mine, who came up to the festival this year, drove it. They will have to remain anonymous for obvious reasons.

Charlotte Stewart and Grace Zabriskie

Richard Beymer: I am not doing anything. *[Laughter]* I have no work. I don't have a job coming. It is all gone. It is past.

John Neff

I have no future. Zilch. Nada.

Question from David Eisenstadt: What about your book, *Whatever Happened to Richard Beymer?*

Beymer: Pretty sneaky, David. I have been playing with some writing for a number of years. I hope to be finished with it some time in the next month. The reason I hesitate is because I didn't write something to be published. This was just an exploration of writing. I had always wanted to write, but I was never very good at doing plots and stories and "who-does-what-next" and secondary characters and all of that. I was very good at openings: "Oh, I've got a great idea for something!" Then I would get up to like page fifteen, and it would just go in the toilet. So I gave myself the pleasure of writing whatever came to mind—dreams, a poem that would go nowhere, thoughts. Like a diary. And I started recording people; I got interested in overheard conversations. So I carried a tape recorder with me, and I would record conversations, because I was fascinated with the way people spoke. So I would collect a lot of those and transcribe them. Then I started bugging the telephone and recording conversations. *[Laughter]* So after years of transcribing all of this, I had piles like a big puzzle. I would start noticing that a dream I might have had years before segued terrifically into some overheard conversation. These things started dovetailing. One would suggest something else. Sometimes it would not quite make the leap, but it would suggest something [for me] to write so that it would. It was this puzzle, this collage. And lo and behold out of that has come a plot, and all the things a story needs, which I did not have any idea about. So that has been the exploration. I am working on one of the last drafts right now. It has been a lot of fun.

David Eisenstadt: How did you come up with the title?

Beymer: The title came about because there are a series of books called *What Ever Happened To...?* by Richard Lamparski. He writes books about people who were once in the limelight but no longer are. He contacted me back in the mid-seventies. When Richard Lamparski calls and asks you to be in one of his books, you know you have been officially invited into the "Has-Been Hall-of-Fame." That's why the title. It is explained in the piece.

Question from Audience: Would you tell us the story about you and Andy Kaufman and how you went on stage and pretended you couldn't sing?

Beymer: I didn't have to pretend. I lived with Andy and two others in a place in Los Angeles. This was before Andy did *Taxi*. He had something in a comedy club he called Midnight Snacks. He did a character where he sat very high up on stage, and we all had to look up. At the end of the show he had something called "has-been corner." I filmed two shows because Andy wanted to make it look like a regular television show. Someone came in and said "Five, four, three, two, one, production!" And then there would be a commercial. He did the whole thing. He asked me if I would be in the "Has Been Club." He had a lady there who had once been Miss America from nineteen sixty-something, and he just devastated her. He tore her apart with questions like, "What was it like to be beautiful once?"

We would just kind of outline how it was going to be. The way the comedy club was, there was a dressing room just off stage. Andy just tore me apart: "Here is someone who used to be someone who is no longer anybody. Let's bring him out on stage." I screamed from the room that I wasn't going to come out. Finally, the audience got me out. They asked me to sing, and I don't sing. But there was a piano there, and I did, and it was miserable. I had some stuff to make me cry. And I finally dropped the microphone and said, "Well, Andy, I guess you're right. I am a has-been." The audience was totally taken in. They were crazed. They wanted to kill him! So it worked. But it was good fun.

Question: What did you sing?

Beymer: I sang "Maria."

Question: Will you sing it tonight?

Beymer: You don't understand. I didn't sing it [in *West Side Story*]. I just used a machine. It was the play-back.

Audience: Sing it anyway!

Beymer: [Singing] Maria...Maria....*[Applause]*

Michael Horse: I'm trying to pitch my new series, *Touched by an Anglo. [Laughter]* I do a lot of cartoon voices. When you went school, everyone would make gas noises and get sent to the principal. I would do *Captain Planet, Batman,* and *Superman.* I did [approximately] fifteen voices in *Spirit: Stallion of the Cimarron.*

I did a pilot this year for Steve Levitan, who created *Just Shoot Me.* It is a wonderful piece. It is with Peter Graves—who is really funny—and Cheri Oteri. It takes place in a mythical town called Spirit, New Mexico. It's kind of like *WKRP* in Cincinnati.

I'm pretty fed up with television. Basically, what's out there really sucks. I just

turned down a role in the remake of the *Lone Ranger* series. They called me and said, "Do you want to play Tonto's dad?" I said, "Tonto didn't have a dad. If he had a dad he would have a last name." And they got really mad! *[Laughter]* I went out for something [else], and they said, "What do you think of the script?" I said, "It's not very well-written." They said, "Who are you?" I said, "I can effin' read, pal." *[Laughter]*

I did a great series in Canada for the CBC. It was on for seven years, and it was a primetime indigenous series. That was a fabulous experience. It was about people—it was about human beings. It was written by native people, directed by native people. Then I come back here, and it's Geronimo and Pocahontas and the dysfunctional family!

I look for projects. I'm doing films just for the art of doing films. It's wonderful. I don't care about the money anymore. I just did a film called *Dirt*. It's going to be out in May. We all worked for next to nothing on it. Luke Perry is in it. He plays a gay lawyer. He's hysterical. Patrick Warburton and Jennifer Tilly are also in it. I spent my birthday filming in the state penitentiary in Midland, Texas—which is an experience I do not want to repeat. They did not like me in there. You have to surrender your ID when you go into a prison. I gave a list to my friend who was directing. I said, "Make sure you take all this stuff with you when you leave today: lights, camera—me!" It is a wonderful film.

Then I did a great film called *A.K.A. Birdseye*. It's on the festival circuit right now. What *Spinal Tap* was to the music business, this is to film noir. Fred Ward is in it, and it is a wonderful film. It is by two young Swedish filmmakers. I walked in and said, "You boys don't have any money, do you?" They said, "No." I said, "It's okay. We can do this. I don't care." It's a wonderful piece. I think it is going to be a real big cult film.

I am about ready to start a film with Christopher Walken, Billy Murray, and Beck. Again, they said they didn't have any money. I said, "I don't care. I just want to ride in a car with Beck." Christopher Walken plays the richest man in the world, and he buys this small town in Texas, and he wants to build the biggest mall ever. So we kidnap his daughter. I am just dying to do it. We're just waiting for Beck to get off tour.

I produced for a while, and I just got fed up. If I could have figured out a way to get paid by the meeting, I would have been rich. But I think digital film is going to change all that. In the sixties I saw wonderful eight millimeter and sixteen millimeter films that were creative, and then it just got prohibitive. But there are kids making films right now for ten and fifteen thousand dollars, and I think you are just going to see some wonderful art, especially from indigenous filmmakers. So I am back to producing again. I'm doing a four-hour miniseries for the Discovery Channel about the history of Indian veterans. That's been great—and without digital film I wouldn't have been able to do it. So I have a lot of hope.

I watch *Twin Peaks* every now and then to see if it was as good as it was then. And it is. It was ground-breaking art! *[Applause]* I don't consider myself an actor. I am an artist, and the chance to do art and to do wonderful characters like Hawk just doesn't come around very often. The Hawk lives! *Twin Peaks* fans are the best. Thank you. *[Applause]*

Rebekah Del Rio

Kimmy Robertson: Hi. I have a new couch. *[Laughter]* And I got this new heart ring that has a four-leaf clover stuck in it. That's about it.

I haven't been doing anything at all because I got married. That seems to take up a lot of time!

David Eisenstadt: How did you meet your husband?

Robertson: I met him here last year. In the Barn! *[Applause]* We did the barn dance!

But that's it. I got a new agent and started auditioning again in August. So maybe I will get a new job. I did some commercials, but they were just dumb things.

Question: What was it like to work on *The Last American Virgin*?

Robertson: What was it like working on *The Last American Virgin*—the movie, not the person? *[Laughter]* That DVD just came out. That was the first thing I ever did. It was phenomenally fun. Nothing was bleeding, nothing was hurting. And I got paid to sit around and snack. I still know most of those people. It was twenty-four years ago. I'm old! *[Laughter]*

John Neff: You know what I'm up to—it's that Lynch guy, and he's got this Web site. And I'm not working on a new movie. We've got a new music project started. It is not Blue Bob; it is something different. David is fishing for ideas,

as he puts it. He is thinking about a film, but he doesn't have anything in production or anything written at the moment. It's all his Web stuff currently.

Question: What DVD projects have you worked on?

Neff: All of David's. The first one was *Fire Walk With Me.* The second was *The Elephant Man*, and the third was *Blue Velvet.* Of course, I mixed the *Straight Story* and *Mulholland Dr.*—the theatrical mix is the DVD mix. There have been a lot of questions about *Lost Highway.* It's been done for two years; they just haven't released it. That is the original theatrical mix, also. David is working on a transfer of *Wild At Heart.* They had to strike a new print from the original negative because the interpositive didn't work. It was deteriorated too much, and he wasn't happy with the transfer. It's going to look beautiful We haven't gotten the sound job yet. One of these days that will walk in the door, but they haven't given us a schedule. Oh, and we did *Eraserhead.*

Question: Will we ever be able to see Blue Bob perform?

Neff: We did the one show in Paris We did a four camera shoot, and we recorded it multi-track digital. We have started editing it. I have done temp mix on the sound. But it is just sort of sitting there at the moment. David's original idea was to put it on the Web site a song at a time and then put out a DVD, but I haven't heard about it for a few months.

Question: Can anyone tell us what happened to Frank Silva or Harry Goaz?

Josh Eisenstadt: Frank Silva died. Harry Goaz is alive, but nobody knows where he is. We think he is somewhere in Texas.

Robertson: He is moving cows from range to range. I hired a private detective last year to find him, and I got a phone number. I dialed it, but nobody answers, it just rings and rings, or it is busy.

Question: This is for Michael Horse: Can you tell us the story about going out drinking with Sheryl Lee and Eric Da Re?

Horse: Eric's mom [Johanna Ray] was the casting director for *Twin Peaks,* and we were really good friends. She said, "Look, I really want you to watch Eric, because Eric is really wild." I said, "Oh, I'll take good care of him." She knew that I had a wild past and wanted me to get him to straighten out He said, "Gee, I'd like to go drinking, but I don't have a car." I said, "I know where we can get the keys to a company van." So I conned Eric into stealing the company van, and we went out and got drunk. We got pretty toasted, and we ran into Sheryl. She came with us, and then we got busted We got stopped, and they took us all to jail. Sheryl wouldn't talk to me and Eric after that! *[Laughter]* I put up Eric's bail, and he got out. His mom said, "Did you take care of Eric?" I said, "Oh, yeah." And she never found out!

Don Davis

Costume Contest

After the question-and-answer session, the celebrities served as judges for the costume contest. As usual, fans were dressed as a variety of *Twin Peaks* and David Lynch characters.

The winners of the contest were Angela Locke of San Francisco as Tojamura (first place), Rob Lindley as Major Briggs (second place), and Debra McGraw from Kirkland, WA as Laura Palmer, wrapped in plastic.

Shortly after the costume contest, Dana Ashbrook arrived. Everyone knew he was coming late, and his arrival was eagerly anticipated. When Dana walked through the door, he was greeted with thundering applause. Dana was bit overwhelmed; he embraced Richard Beymer when he walked in the door and was obviously moved by this reunion with friends and co-workers he hadn't seen in years.

Music in the Air

Next up was the musical presentation, the highlight being, of course, Rebekah Del Rio, who sang a number of songs from her new album Rebekah gave a wonderful performance. Her strong, beautiful voice captivated the audience. Rebekah sang for about forty minutes, ending her set with a powerful, *a cappella* version of "Llorando" from *Mulholland Dr.* This last piece was a stunner and brought the crowd to its feet with applause.

Saturday, August 16

Bus Tours and Twede's Cafe

As usual, Saturday's events included a bus tour that visited famous filming locations from both the *Twin Peaks* pilot and *Fire Walk With Me.* These sights included Reinig Road (where the Twin Peaks sign was located), the Salish Lodge (Great Northern exterior) and Snoqualmie Falls (White Tail Falls), the Weyerhaeuser Mill office (Twin Peaks Sheriff's station) and the Mt. Si Motel (Blue Diamond City Motel from *FWWM*), among others. Meanwhile, fans could visit Twede's Cafe (the Double R Diner) for breakfast, lunch, and dinner.

Film Night: Wild At Heart

By late afternoon everyone was ready

for Film Night at the North Bend Theatre. The celebrities enjoyed an early dinner at a restaurant just down the block from Twede's Café. Meanwhile, a line started to form outside the theater. While waiting for the doors to open, fans entertained each other with songs and jokes. Inside, the lobby of the theater was decorated with a number of rare *Wild at Heart* posters supplied, like last year, by Adam Stevenson of www.lynchposters.com.

The theater opened and as the crowd found their seats, the screen displayed slides of Polaroids taken during the production of *Twin Peaks*. These were continuity and costume shots of the various actors as they prepared for shooting.

Before the films began David Eisenstadt announced that a silver dollar had been taped to the bottom of one of the theater seats. The lucky audience member who was in that seat would win a BlueBob Paris poster, autographed by John Neff and David Lynch. The winner was Nathania Apple.

The theater darkened and, once again, Richard Beymer provided a special treat. Last year, Beymer had videotaped his walk past the fans on line. This year he did it again. As he walked past the waiting moviegoers, he occasionally stopped to speak to them. He also talked to some of the guests, including Dana Ashbrook and Don Davis (which resulted in a hilarious exchange). Beymer played the entire, unedited tape on the big screen. Like last year, the final unscripted piece was funny and touching, as festival-goers candidly expressed their thoughts about *Twin Peaks* and anything else that was on their minds.

Serendipity seems to smile on Beymer as he caught Greg Olson, of the Seattle Art Museum, request Josh Eisenstadt for help in placing the film reels of *Wild At Heart* into the proper showing order. Beymer followed Greg and Josh up the stairs and into the projection room as the two studied the actual film print. This behind-the-scenes glimpse into the nuts-and-bolts of film projection was a great way to end Beymer's improvised piece.

Next up was a greeting from David Lynch, taped specially for the 2003 Festival. Then fans were treated to some perennial favorites—David Lynch commercials. First, was the "We Care About New York" public service announcement (featuring some gruesome looking rats-see *WTP* 19 for a full review), then all four of the Japanese Georgia Coffee commercials, featuring Kyle MacLachlan, Catherine Coulson, Kimmy Robertson, Michael Horse, Harry Goaz, and Madchen Amick, all reprising their *Twin Peaks* roles. Following the commercials was a screening of the theatrical trailers for every feature film directed by David Lynch.

The *Twin Peaks*-themed shorts continued, first with a clip from the 1991 MTV Music Awards featuring Chris Isaak and Kyle MacLachlan on location filming *Fire Walk With Me*. Isaak expressed his excitement about working with David Lynch and asked MacLachlan about working on *Wild At Heart*. A disappointed MacLachlan explained that he did not work on *Wild at Heart* because "David didn't ask me to be in that one." Other clips included a schlocky entertainment "news report" (circa 1992) about the premiere of *FWWM*. The reporter interviewed Sheryl Lee and Ray Wise about their roles and about specific scenes in the movie. Clueless about the intensity of the film, the reporter joked with Wise that she made sure to "wash her hands!"—a reference to the scene in which Leland reprimands Laura about having dirty hands. Wise graciously humored the reporter. The crowd had a good laugh about the silliness of the report, but there were also a few boos at the cavalier way the piece treated *FWWM*.

Dana Ashbrook and Catherine Coulson

Next, the audience saw a couple of Lynch documentaries about *Eraserhead*. In the first piece, a cameraman followed Lynch and Jack Nance as they drove through Los Angeles on their way to the famous tunnel location where Nance's opening scene in *Eraserhead* was shot. As Lynch drove he commented on an industrial landscape around him, noting that "it would be a great place for picnic." At the tunnel, Lynch and Nance reminisced about shooting *Eraserhead*.

In the second piece, Lynch was handed pictures of characters and scenes from *Eraserhead* and asked to comment. Each shot brought back memories for Lynch. In one instance, Lynch looked at a shot of the Lady in the Radiator and said that she was "beautiful."

After these short pieces, there was a brief intermission, followed by the feature presentation of *Wild At Heart*.

Sunday, August 19

Cherry Pie Picnic

The Festival's final event, the Cherry Pie Picnic, took place on Sunday morning at Olallie State Park (film location for the Deer Meadow Sheriff's Station as well as the site where Teresa Banks's plastic-wrapped body floated downstream).

Most of the celebrities were present, including Dana Ashbrook, Richard Beymer, Don Davis, Rebekah Del Rio, Michael Horse, John Neff, Kimmy Robertson, Charlotte Stewart and Grace Zabriskie. Catherine Coulson had left the day before because of prior commitments.

Sandwiches, drinks, and chips were on hand as festival-goers sat around in the shade and chatted while they enjoyed the gorgeous Sunday morning. Later, Josh Eisenstadt gave tours of the woods and the river bank, pointing out where various scenes were filmed.

Tibetan Rock Throw and Other Contests

After lunch, many fans took part in the Tibetan Rock Throw contest in which they threw rocks in order to break a bottle sitting on a log. This year, for the first time, the contest was won on the first throw by the first person in line, Michael Wright of Plymouth, MI.

There were two other contests, as well.

(continued on page 28)

In our previous issue, we reported on a Japanese Twin Peaks card game about which we had just learned, over ten years after its appearance! But all of the instructions were in Japanese, so we could only guess at how the game was played. (It looked similar to UNO.) Fortunately, a couple of our readers went to work providing a translation, which we present here. We have reprinted a few of the accompanying illustrations, but you might want to pull out your copy of WIP *66 for reference.*

Japanese Twin Peaks Card Game (Part 2: Instructions)

Translated by Noriko Hara
Transcribed by Phil Eskew

Back Cover (at right)
Do you know Twin Peaks?

Twin Peaks is a small, rural town located in the Northwest of the United States near the Canadian border. On the morning of February 24, 1990, Laura Palmer's dead body was found on the riverbank wrapped in plastic. FBI Special Agent Dale Cooper has been assigned to solve the murder. The deeper he digs, the weirder things become.

<pictures>

Twin Peaks, a unique suspense-drama, is the product of the creative genius of David Lynch.

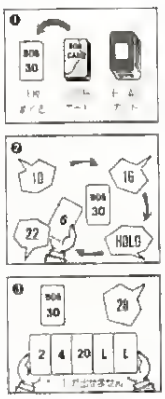
Now *Twin Peaks* is a card game!

"Diane, it appears that Twin Peaks has become a card game. It is a damn fine card game that involves people from the town. I am going enjoy it with cherry pie and donuts. One thing is worrying me. What happened to Bob?"

Beware of Bob!!

The Twin Peaks card game is a game in which players attempt to avoid becoming possessed by Bob who appears in Twin Peaks.

1) Each player has four "Play" cards and the rest of the "Play" cards and "Bob" cards are stacked separately. A player picks one of the "Bob" cards and turns it over so the number is showing.



2) Then each player goes through steps A and B in order.

A) The player picks up one of the "Play" cards [they now have 5 cards]

B) The player picks one of his [5] cards and places it on the table so the others can see it. Each player does so in order. The players add the numbers on the cards as they go around the table.

3) The goal is to avoid being the player whose card causes the total number to exceed the number on the "Bob" card. The person whose card causes the number to exceed the number on the "Bob" card, takes the "Bob" card.

Repeat 1) - 3) and at the end of the game the player with the least amount of "Bob" card points wins.

[In the pictured example: top picture = a "Bob" card is turned over; next picture = people go around the table putting down either a Character or a Special card and add the numbers; third picture = a player is holding a 2, 4, 20, and 2 "Lock" cards. The total at that point is 28. The player has no choice but to put down a 2 card thus making the total 30. That player has to pick up the "Bob" card.]

Included in the Set

1) "Bob" cards (50/40/30/20)...6 cards
2) "Play" cards...52 cards (plus 2 spare cards)
   - Character cards...34 cards
   - Special cards...18 cards
     - "Lock" cards...6 cards
     - "Hold" cards...4 cards
     - "Reverse" cards...3 cards
     - "Skip" cards...3 cards
     - "All Change" cards...2 cards

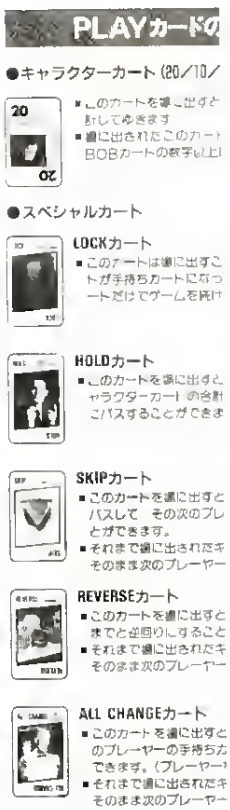
1

2

3) "Instruction" card...1 card
4) Instructions.[i.e. this sheet]

How to Use "Play" Cards

- **Character Cards** (20/10/8/6/4/2/-2/-6)



- When you show this card to others, you need to state the total of the number on all of the Play Cards played up to that point in the round.
- The total of this number should not exceed the number on the BOB card

- **Special Cards**

Lock Card - You cannot play this card; you have to keep it and play the game with the rest of the cards you are holding

Hold Card - When you use this card, you can pass the total number to the next player.

Skip Card - When you use this card, the next player is skipped.

- the number on the cards will be passed on to the player after the one being skipped

Reverse Card - If you use this card, the rotation of play is reversed

- the total number on the cards will passed on to the next player.

All Change Card - When you use this card, you can exchange all the cards you have with another players' cards (you need to specify a player).

- the total number on the cards will passed on to the next player.

Before the Game

1) You need to shuffle all the Play Cards and distribute four cards to each player.

2) The rest of the Play Cards and BOB Cards are placed separately in the middle of the table.

How to Play the Game

At first, the player who wins rock-paper-scissors goes first, and play moves in a clockwise direction.

1) A player takes one of the BOB Cards and places it on the table so the number is visible.

2) The first player will draw a card from the stack of Play Cards so they are now holding five cards.

3) The player chooses one of their five cards, and shows it to the other players while saying the number.

4) The next player will draw a Play Card and choose one of their cards in turn. Each player will total the number of the Character Cards, and when they lay their card down, they need to state the total.

- if the total of the number of the Character Cards becomes negative, you should continue the game with the total number "zero."

• if a player forgets to draw a card from the stack of Play Cards before choosing a card, the player has play the game with one fewer cards (i.e. they forfeit their opportunity to draw another card that round).

5) Avoid exceeding the total number on the BOB Card when you add the number on the Character cards. You need to use smaller number Character cards and/or special cards so that the total number of the cards is less than the number on the BOB card.

6) The player who cannot play a card without going over the number on the BOB Card needs to declare this fact and take the BOB Card. That player should keep the BOB near them so other players can see it and the number on it.

7) The player who took the BOB card needs to draw a new BOB card and place it on the table.

8) The player who took the BOB Card will start the next round of the game. Repeat steps 3-7 until the next player has to take the BOB Card.

• if you run out of Play Cards in the middle of the game, you need to collect all the cards placed on the table, shuffle them, and create a fresh stack.

9) When a player takes the sixth BOB Card, the game is over.

• if, in the middle of the game, there is a player whose cards turn out to be all Lock Cards (as a result of drawing a Play Card), the game is over. All the BOB Cards are taken by that player.

To Determine the Loser

1) After the game, all players need to total the number on their BOB Cards. If a player has a Lock Card, that player has to multiply the total number from their BOB Cards by the number on the Lock Card.

The number of Lock Cards		The number of BOB Cards
1 card	→	Multiply by 2
2 cards	→	Multiply by 3
3 cards	→	Multiply by 4
4 cards	→	Multiply by 5
5 cards	→	Multiply by 6

2) The player who has the largest total based on their BOB Cards is the loser, and he or she was possessed by BOB. Beware of BOB!!

Example of Play

• Four players (A, B, C, D)

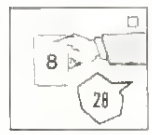
• The assumption is that each player will draw a card from the stack of Play Cards before placing a card on the table *[c.f. see second bullet of #4 in "How to Play the Game"]*.

• Suppose the selected BOB Card is "30."

1

2

3

4


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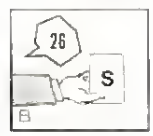

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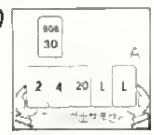

1) **Player A** - Chooses Character Card '4' and places it on the table

* He needs to utter the number on the card when placing the card on the table (starting from the next player the sum of the Character cards is uttered instead of just the value of the card being placed).

2) **Player B** - Chooses Character Card '-6' and places it on the table.

* Although the total of cards is now -2, the player utters the number 'zero' when placing the card on the table *[c.f. see first bullet of #4 in "How to Play the Game"]*.

3) **Player C** - Chooses Character Card '20' and places it on the table.

4) **Player D** - Chooses Character Card '8' and places it on the table.

5) **Player A** - Chooses Character Card '-2' and places it on the table.

6) **Player B** - Chooses Skip Card and places it on the table.

* The next player is skipped, and the player after that will play a card.

* The total number of the cards will pass on to that player (i.e. Player D).

7) **Player D** - Chooses Character Card '2' and places it on the table.

8) **Player A** - Chooses Hold Card and places it on the table.

* The total number of the cards will passed to the next player.

9) **Player B** - Chooses Reverse Card and places it on the table.

* The turn order will be reversed.

10) **Player A** - She cannot choose a Play Card from those she is holding without exceeding the number on the BOB Card. She must take the BOB Card.

How to Score

It will work better if you play a number of games (i.e. play until different players draw 6 BOB cards-per rule #9 in "How to Play the Game"-a few times instead of once) while keeping track of the scores.

1) Every time a game ends, the loser (i.e. the player who has accumulated 6 BOB Cards) records the sum of their total number of BOB Card points as a negative number. The rest of the players record a "zero" for their score.

2) After playing the game a few times, the total number of the negative scores will determine the winner.

	1	2	3	4
A	0	0	210	0
B	0	0	0	640
C	0	0	0	0
D	-420	180	0	0

Thank you for purchasing this product. We do our best to provide a high quality product, but, if you have any questions, feel free to contact us.

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The game is for 2 to 8 people.

Wonderful & Strange

***Carnivale:* Peaksian?**

What do the following shows have in common? *Northern Exposure, Picket Fences, American Gothic, Eerie Indiana, Wild Palms, Babylon 5, EZ Streets, Murder One, The Kingdom, Nowhere Man, Strange Luck, V.R. 5, Medicine Ball, The X-Files,* and *Push, Nevada?*

Give up? No, you don't. You know exactly what these shows have in common. Each of these series, at some point or another, has been compared to *Twin Peaks.* It seems that every new season TV critics will liken new series to other, similar ones, from the past. Since 1990, any show that supposedly had a complex narrative, or a quirky storyline, or strange characters, or a unique visual style was inevitably compared the one show that set the template for oddness and complexity.

This year is no different. We can add to the list HBO's 12-part series, *Carnivale.* What makes *Carnivale* unique, however, is that it has been compared to *Twin Peaks* more often than any other show we can remember. Here is just a sampling from various newspapers and magazine TV columns from around the country:

TV Guide: "One of the weirdest, spookiest and most hypnotizing mind benders since *Twin Peaks.* The 12-episode series feels as if John Steinbeck and Stephen King had collaborated on a hybrid of *The Grapes of Wrath* and *The Stand.*"

Variety: "An absolute visual stunner with compelling freak-show characters. Much like Sci Fi's equally creepy *Taken* and, to a lesser extent, *Twin Peaks,* the logic of the piece probably won't be clear until the conclusion of the 12th and final episode-if then.

USA Today: "You may find its oddity appealing, or you may find it off-putting, but its distinctiveness is unmistakable. Next to *Carnivale, Twin Peaks* looks like *JAG.*"

Courier-Journal (Louisville, KY): "Viewers who miss *Twin Peaks* or who can't get enough of Stephen King-like tales won't want to miss the debut of *Carnivale.*"

Sioux City Journal (Iowa): "Overflowing with atmosphere and mystery, the series resembles Twin Peaks in more ways than one. It's quirky and metaphorical but it never quite drops the curtain of pretense."

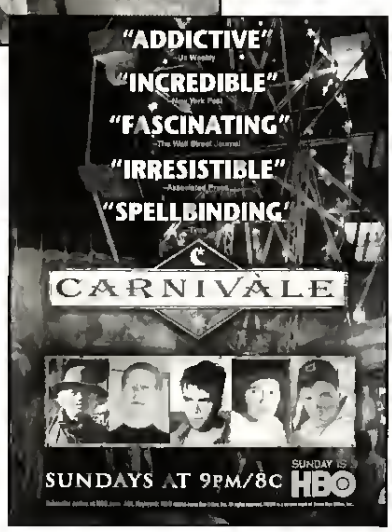
Post-Gazette (Pittsburgh): "It's dark and dense, a series on slow boil that brings to mind *Twin Peaks* and *American Gothic.*"

Lansing Journal: "A mystical and perplexing series that has the aura of *Twin Peaks* and the era of *Grapes of Wrath.*"

Florida Sun Sentinel: "With its meandering multiple story lines, *Carnivale* also is the most challenging series for viewers to follow since *Twin Peaks.*"

Denver Post: "*Carnivale* is *Twin Peaks* meets *Grapes of Wrath* meets Fellini."

Carnivale photos and art © HBO



Dallas Morning News: "Will it be the premium cable channel's next big strike, or will too many viewers simply be struck dumb by its *Twin Peaks*-ian twists and tangles, baubles and bangles?"

New York Newsday: "Only one other series, *Twin Peaks*, has ever offered a comparable blend of portentous surrealism, quirky casting, distinctive production design and arresting cinematography."

Star Tribune (Minneapolis): "Those nostalgic for *Twin Peaks* will be sucked into the new series *Carnivale*, which somehow manages to paint the Dust Bowl as a mystical locale.

Knight-Ridder Newspapers: "Think *Twin Peaks* meets *Freaks*."

Miami Herald: "Michael Anderson, the cryptic dancing dwarf in *Twin Peaks*, plays carnival boss Samson, lending further strength to the unnerving conviction that *Carnivale* is a lost John Steinbeck novel being re-imagined by David Lynch."

Village Voice (New York): "It looks good, too, suggesting visual references like Dorothea Lange's photographs of migrant workers, Terence Malick's painterly film *Days of Heaven*, and a big heap of David Lynch's *Twin Peaks*. You've got to love a show that follows in Lynch's perverse footsteps, and blatantly broadcasts the fact by casting Michael J. Anderson (who played *Twin Peaks*' backward-talking dwarf) as the carnival manager, Samson. Unfortunately, judging from the first few episodes, *Carnivale* resembles late-era *Peaks*, when the show's brilliance disintegrated into impenetrable absurdity. It's a lot of freaks and carnies signifying nothing

(This last quote is our favorite. Apparently the writer tries to hype how great *Carnivale* is by comparing it to *Twin Peaks*, then attempts to tear it down by comparing it to the same show. Make up your mind! And you've got to love the term, "late-era Peaks." What is that? The series has only thirty episodes! "Late era" must refer to the second season, but just when *Twin Peaks* became "impenetrably" absurd, we don't know.)

So the big question is: Are these comparisons accurate? Is *Carnivale* as challenging/spooky/hypnotizing/quirky as *Twin Peaks*?

No. Of course, not. If *Carnivale* was anywhere near as engaging as *Twin Peaks* it would be the cover feature of this issue of *Wrapped In Plastic*.

Still, *Carnivale* is a good show and it deserves high praise. The series is compelling and well-made and as far as we're concerned it's the best thing on television this year. Unlike *Twin Peaks*, however, *Carnivale* is rather conventional. So far, the storytelling on the series is a bit obvious and linear.* There's nothing wrong with that. Great television does not have to be abstract or unpredictable. But because *Carnivale* has some odd characters and a supernatural bent and a couple of dream sequences critics immediately compare it to *Twin Peaks*. This, to us, does a disservice to *Twin Peaks*—a series that explored such difficult themes as the balance of good and evil in the individual, the conflict between free will and predetermined destiny, and the subjective nature of reality. In addition, *Twin Peaks* eschewed the normal conventions of television. It employed circular storylines, ambiguous imagery and frequent narrative digressions.

Twin Peaks was challenging on almost every level. What's more, the series had a subjective quality that has never been duplicated. To this day, the meaning of *Twin Peaks* is open to debate; its various storylines still open to multiple, valid interpretations. It is for this reason we grow weary of critic after critic, year after year, comparing new television programs to *Twin Peaks* when really nothing comes close to the power and artistry of David Lynch's and Mark Frost's great, unparalleled series. (As far as we're concerned only one "show" can justifiably be compared to *Twin Peaks* and that is the pilot episode of *Mulholland Dr.*)

Of course, we don't want *Twin Peaks* to be forgotten, either. Perhaps we should be happy that as each new TV season comes around, *Twin Peaks* is inevitably discussed when new shows are evaluated. If anything, this constant referral to *Twin Peaks* proves that the series has become a pop-cultural archetype with specific connotations. Like *The Twilight Zone* from decades past, the term "*Twin Peaks*" (or "*Twin Peaksian*") has become a specific label that audiences understand, even if they never watched the series.

Twin Peaks has become a resonant cultural artifact—a term recognizable as more than just the title of a television show. These kind of shows don't come along very often. So while many shows might seem to resemble *Twin Peaks*, very few will achieve life outside the medium the way Peaks has. In short, as good as *Carnivale* is, we don't expect to see many future series carrying the label "*Carnivalian*."

---

*Let's test it: As of this writing (September 29, 2003), we've seen only the first three episodes of *Carnivale*, but we're already convinced that the "creature of darkness" described in the first episode will turn out to be Iris, the character played by Amy Madigan. Check back in a future issue, and we'll tell you if we got it right.

I Don't Know Jack

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You read about this extraordinary Jack Nance documentary in *Wrapped in Plastic* 57. Now you can own a copy!

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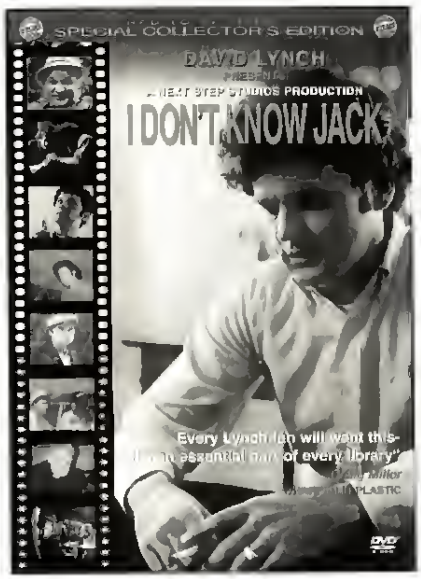

Nance is best known as Henry in *Eraserhead* and Pete Martell in *Twin Peaks*, but he also had memorable roles in *Dune, Blue Velvet, The Cowboy and the Frenchman, Wild at Heart*, and *Last Highway*! *I Don't Know Jack* is the ultimate film about this unique actor's work and life! (91 min.)

Bonus features exclusive to the DVD: "Unsolved Homicide," a 22-minute documentary about the death of Nance featuring interviews with the lead detective and with Kimmy Robertson (*Twin Peaks*); a photo tribute with never-before-published images of Jack; and extensive production notes!

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I Don't Know Jack *is also available on VHS tape:* ***Twin Peaks Festival 2002 Edition*** *is a special* ***advance release*** *and is* ***ALMOST SOLD OUT!*** *This videotape edition includes 2 bonus* I Don't Know Jack ***postcards*** *[one of which is* ***AUTOGRAPHED*** *by executive producers* ***Richard Green (who played the Magician in Mulholland Drive!)*** *and Donna DuBain]* ***and trailers*** *for* Jack *and* 7 Year ZigZag! *Cost is $24.99 (US/Can) or $29.99 foreign overseas (note: these are not PAL!).*

The World Spins

Illustration © 2003 Larry Hunt

Lost Highway—the Opera?!

The November 2 edition of *The New York Times* contained a report by Robert Hilferty that Olga Neuwirth, a thirty-five year old Austrian composer, has turned *Lost Highway* into an opera. Running for about a week in her hometown of Graz, the opera—performed in English—stays close to the plot of the film (though Fred becomes a trumpet player because Neuwirth is a trumpet player, and "his story became mine, true for me, my lost highway"). The libretto is supplied by Elfriede Jelinek, who wrote the novel that Michael Haneke adapted into film as *The Piano Teacher* and last year won Germany's top literary prize, the Heine Prize.

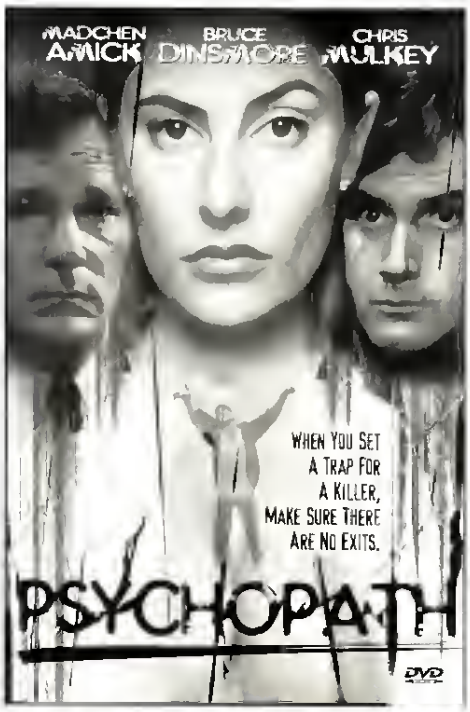
Hilferty quotes Jelinek as saying, "I consider *Lost Highway* one of the key works in the history of cinema." Neuwirth is interested in the manipulation of time: "There are all these repetitions in the film, an interesting thing for a composer to think about musically. So structures which occur in the first part return in the second part, but in another context."

The adaptation of *Lost Highway* as an opera is interesting in light of the description of the film as a "psychogenic fugue" (somewhat dismissed by David Lynch in *Lynch on Lynch*), which has both psychological and musical connections.

Chris Mulkey: *Psychopath*

While visiting the local mega-electronics store a little while back, we happened upon a DVD in the super-discounted section: *Psychopath*, a film starring Madchen Amick and Chris Mulkey. Since it was priced about what it would have cost to rent elsewhere, we went ahead and picked it up, figuring at the very least the cover would provide a nice illustration for the news section somewhere down the line.

In fact, it's a rather engaging movie. Amick works for the district attorney's office and seeks to nab an arrogant, yet meticulous, serial killer played by Mulkey. The killer uses his knowledge of the law, and a keen understanding of human nature, to repeatedly elude prison. Amick is particularly obsessed because she believes Mulkey killed her roommate years ago.



Mulkey's success begins to unravel when the foreman (played by Bruce Dinsmore) at one of his trials wants to kill his girlfriend and, because of his knowledge of the killer's methods, tries to replicate those methods and frame Mulkey for the crime. Mulkey is arrested, but both Amick and the police begin to question whether Mulkey did indeed kill this last victim. But Amick is faced with a tough choice—leave Mulkey in prison as punishment for the crimes that he *did* commit, but for which he was acquitted, or go after the real killer, thus setting Mulkey free to kill again.

Amick plays the attorney as rather detached, considering the emotional turmoil the killer has created for her character. Mulkey ends up stealing the show as the devious, brilliantly evil murderer. He makes the killer's overconfidence obvious, yet without overplaying the role. It's a wonderful performance that's a lot of fun to watch.

Though the disc is inexpensive, it still contains a trailer, bios, and scene selections, and the image quality is fine. Fans of Amick and Mulkey especially will probably find the 1998 Canadian production an entertaining diversion.

Twin Peaks on Screen

Actually, there hasn't been a lot of appearances by *Twin Peaks* actors per se recently, but if we expand this section to include actors who have worked prominently with Lynch in some capacity, we should be able to fill out a news section!

Naomi Watts appeared on *Late Show with David Letterman* on August 1. She talked about her traveling dog companion Bob,

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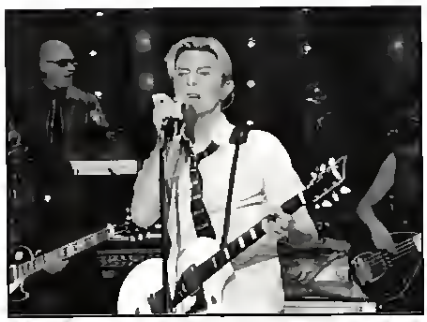
Watts on Letterman

Watts in Le Divorce



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Bowie on Letterman

© NBC

Bowie on Daly

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Tamblyn on Kilborn

whom Watts is smuggling into her fancy New York hotel. She went on a vacation in Mexico this summer, where she went swimming with the dolphins, which was not the "mystical, life-changing experience" she'd heard about. She then discussed her house-hunting adventures in Los Angeles and New York. The segment concluded with a clip from her new movie *Le Divorce*. Watts's appearance lasted ten minutes.

David Bowie performed on *Late Show* on September 22, then was the lone guest two days later on *Last Call With Carson Daly*. Bowie alternately sang and talked with Daly about his new album *Reality*, the New York blackouts of 1977 versus 2003, and his decision to "never get old."

Amber Tamblyn has never been in a David Lynch project (though she does pop up in *WTP* 25 as part of the 1996 Twin Peaks Festival report; oh, what the heck, we'll reprint the photo here so you don't have to go digging through your back issues to find it), but Tamblyn did pop up on *Late Late Show With Craig Kilborn* on September 29 to talk about her new series *Joan of Arcadia*. She was on *General Hospital* for seven years (we're pretty sure we ran a photo of her with Russ Tamblyn from that show, but we can't remember which issue, so you're on your own there). Kilborn asked about father Russ, and she recounted a story in which she was about eight years old at the *Twin Peaks* wrap party and insisted that everyone sign her pink-and-white saddle shoes, including David Lynch, Kyle MacLachlan, Lara Flynn Boyle, and the rest of the cast. Amber was upset she couldn't wear them to school the next day, but Mom has them in a safe deposit box. Kilborn noted that those would be worth a lot of money on eBay. The segment lasted eight minutes.

Tim Hunter directed the October 12 episode of *Carnivale* titled "Babylon."

© HBO

Above: the episode of Carnivale *directed by Tim Hunter*

Kimmy Robertson and Amber Tamblyn in 1996

Melissa George (one of the two "Camilla Rhodes" in *Mulholland Dr.*) was Kilborn's guest on October 14. She currently co-stars on *Alias*. George notes that many fans dislike her character because she stands between Sydney (Jennifer Garner) and Michael (Michael Vartan), lovers before Sydney's two-year disappearance at the end of last season. Kilborn wonders if George is signed for the entire season, and George says that she is, though she has no idea where the story will lead. George jokes about how Harrison Ford keeps taking "her table" at restaurants and stealing her interviews. George does her impersonation of Arnold Schwarzenegger. The segment lasts almost

© ABC

Melissa George in Alias

George on Kilborn

Theroux on Alias

Mulkey on C.S.I.

eight minutes.

Justin Theroux also made an appearance on *Alias* recently. In the October 19 episode "A Missing Link" and the October 26 episode "Repercussions," he played someone with whom Sydney apparently had a relationship during the two years that has been erased from her memory. The extraordinary thing about Theroux's performance is that he is virtually unrecognizable from his role as Adam Kesher in *Mulholland Dr.*. With the addition of an accent, the removal of the glasses, and a different hair style, he literally becomes a completely different (and convincingly creepy and sleazy) character. It appears that his character will not return, though in light of all of the weird twists and turns of the show, we wouldn't put money on it. Unfortunately, Theroux doesn't have any scenes with Melissa George (remember that they shared a moment in the audition scene of *Mulholland Dr.* when Betty watches Camilla sing for Adam). In any event, it's great to see Lynch alums appear on the coolest network drama currently airing.

Chris Mulkey guest starred on the October 23 episode of *C.S.I.* titled "Feeling the Heat." He also appears in the new Cuba Gooding Jr. film *Radio*.

Kiefer Sutherland was Letterman's guest on October 27 to promote the third season premiere (the following night) of *24*. Sutherland talked about his rodeo competitions from a few years back. He also talked about breaking up a mugging—and then learning that he had broken up a student film in progress. Letterman then shows a picture of Sutherland at a karaoke bar with his pants down—something that seemed funnier at the time than the next morning. The seven-minute segment closes

Michael Ontkean: Teen Idol!

Longtime *WIP* reader Eric Levy happened upon an issue of teen mag *Tiger Beat* from December 1972 that features Mike Ontkean on the cover! We didn't realize that the future Sheriff Truman was such a teen idol back in his *Rookies* days. Sharing space with such icons as David Cassidy and Donny Osmond, Ontkean is featured inside in a short piece called "Mike Ontkean's Secret Life!" It's essentially a short biography of the actor. The issue also includes several other mentions of him throughout the magazine. (Another interesting item in this issue is an article titled "Back Stage at *General Hospital* with Mark Hamill." Four and a half years before *Star Wars* made him an international star, the actor reveals to a reporter what life is like on the set of the soap opera—a show that, some twenty years later, Amber Tamblyn would appear in.)

Mulkey in Radio

Sutherland on Letterman

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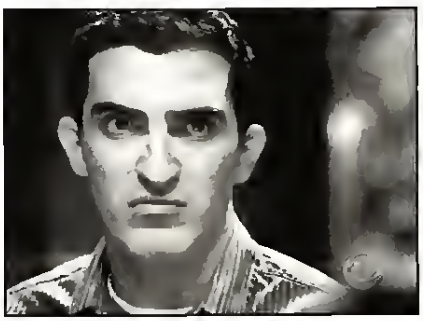
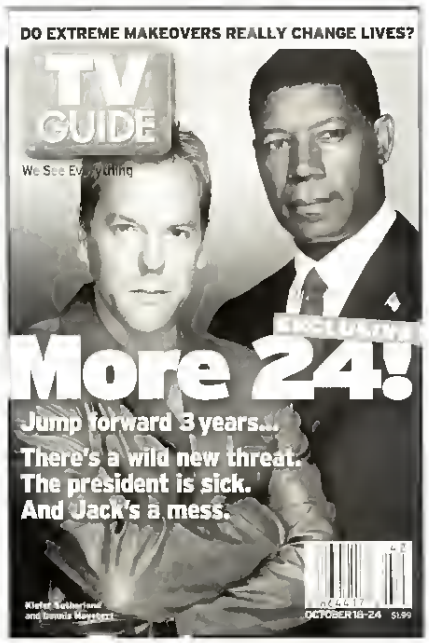
Sutherland at breakfast!



© CBS

Fischler on C.S.I.



with a fake clip from *24*—Sutherland beginning the day by eating Honey Nut Cheerios for breakfast.

Patrick Fischler ("Dan" in *Mulholland Dr.*) guest starred on the October 30 episode of *C.S.I.* titled "Fur and Loathing."

Twin Peaks in Print

Heather Graham scored the cover of *Time* (August 4)—not for her acting, however, but for her interest in Transcendental Meditation, which she has been practicing for over a decade. Inside, Graham is featured in a two-page photo spread accompanying a nine-page article, where she is mentioned a couple of times. She started meditating at the suggestion of David Lynch while working on *Twin Peaks*. The article goes on to say:

> Lynch, who also directed *Eraserhead* and *Blue Velvet*, has been sitting for 90 minutes twice a day since 1973. "I catch more ideas at deeper and deeper levels of consciousness, and they have more clarity and power," he says. Imagine the messed-up stuff Lynch might come up with if he meditated for four hours a day.

The article reports that quite a few other famous people are into meditation: "Goldie Hawn, Shania Twain...Richard Gere and Al Gore, if he still counts as famous."

Kiefer Sutherland made the cover of *TV Guide* (October 24) to promote the new season of *24*.

Et Cetera

Micah Harris, occasional *WIP* contributor, has collaborated with *Alias* (the comic, not the TV show) artist Michael Gaydos to produce a graphic novel scheduled for November. The Image release, titled *Heaven's War*, is about C.S. Lewis, Charles Williams, and J.R.R. Tolkien attempting to stop Aleister Crowley from going on a rampage through the Heavenly Realms and turning angelic battles that determine how history is shaped in our world. Harris sent us a note that said, "If you see any Lynch/*Twin Peaks* influence, you're exactly right! In fact, the essays you've run in *Wrapped in Plastic* on the nature of time in *Fire Walk With Me* were very influential as to how to approach that theme in the book." (For more information, see michaelgaydos.com/

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Collectibles for Sale

Specializing in Twin Peaks and David Lynch collectibles from around the world. Hundreds of interesting items—posters, press kits, t-shirts, scripts, magazines, crew items, props, and much more.

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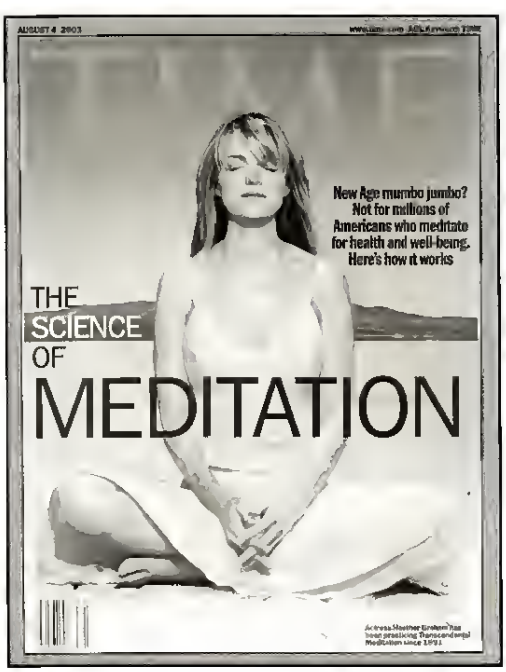

news/hw_index.html.) *Heaven's War* should be available in all quality comic book shops. Check it out! We'll certainly be giving it a look.

(2003 Twin Peaks Festival continued from page 17)

The first was the Fastest Cherry Stem Tie. The contest was moderated by Chris Mathews, and there were about ten competitors. There was a trial run to practice and then an officially clocked version.E The winner was Jacob Klingele. Finally, there was a best tattoo contest, also moderated by Chris. The winner, who was selected by applause, was Angel of Sheridan, Colorado for a flaming blue rose on her upper posterior.

Farewells (for Some)

The 2003 Twin Peaks Festival was another major success as a result of the great efforts of Susan, David, and Josh Eisenstadt. Sadly, this was their last year of involvement with the festival. However, next year's fest will be run by Kelly and Jordan Chambers (of the great Web site—go check it out!). The Eisenstadt's have provided plenty of information and assistance, and Kelly and Jordan plan on following the same (successful) template for the festival. Naturally, we wish them the best of luck and look forward to attending next year to see how things go.

T-Shirts & Coffee Mugs!

Here they are—*Wrapped in Plastic* T-shirts and mugs in full color featuring Chris Moeller's incredible art from the cover of issue 17!

White T-shirt with "She's dead...*Wrapped in Plastic*" and Moeller art!

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Gray T-shirt with *Wrapped in Plastic* logo and Moeller art!

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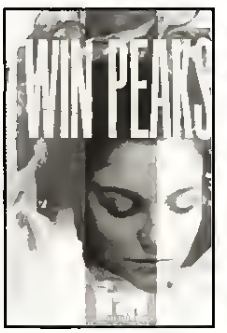
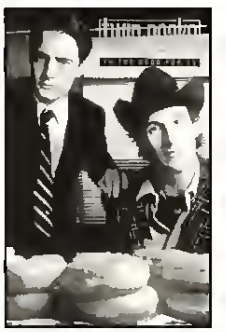
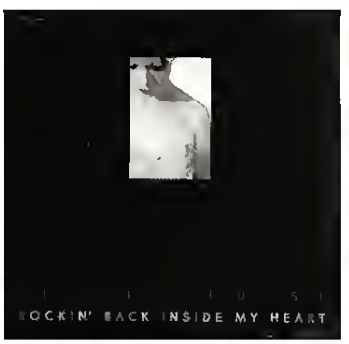
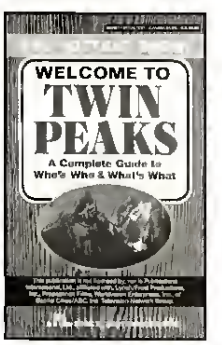




Pictured above (L-R): *WIP 5*; Bravo *TP* Flyer; Bravo *TP* promo Card





Pictured above (L-R): Julee Cruise Promo CD; *TP*, *FWWM* Promo Card; *Meridian* Soundtrack; *Welcome to Twin Peaks*

This is our first listing of Twin Peaks *items since* WIP *56 (over a year ago). A few items are stocked in depth, but most are one-of-a-kind. If you see something you want, don't delay! (Some of these items—the ones in which we have multiple copies—can be ordered online. Go to the Back Issues section at www.wrappedinplastic.com.)*

Magazines

TV GUIDE (May 5, 1990) - Although not cover-featured, inside is an eight-page "*Twin Peaks* special report" that includes eight black-and-white photos. There's also a half-page *Twin Peaks* ad. The cover is wrinkled, but again it's not *Peaks* anyway. **$10.00** (good+)

WRAPPED IN PLASTIC (#5; June 1993) - Catherine Coulson interview; *Peaks/Blue Velvet* connections; *Peaks* in Germany; and much more! 24 pages. **$20.00** (fine)

Miscellaneous Items

BRAVO TWIN PEAKS PROMO FLYER - A two-color 5.5 x 8.5 flyer that folds out to 8.5 x 22; includes episode checklist and brief character profiles. A cool rare item! **$7.00** postpaid (fine)

BRAVO TWIN PEAKS PROMO CARD - 5.5 x 8.5 full color promo card. **$5.00** postpaid (near mint)

JULEE CRUISE "ROCKIN' BACK INSIDE MY HEART" PROMO CD - This very rare disc has two versions of the song, one from the *Floating Into the Night* album plus another shorter version. Lynch co-wrote and produced the song (with Angelo Badalamenti), and we think even took the photos that appear on the front and back covers. A very cool collectible from 1989! **$20** (insert card has slight wear)

LANDMARK 1992 TWIN PEAKS CALENDAR - This is the much sought after calendar published by Landmark in the fall of 1991. Twelve months worth of full-color photos! But it's not 1992, you say? Hey, in 2020 the calendar will be accurate again. Until then, just enjoy the pictures from one of the most valuable *Twin Peaks* collectibles. And one of the best things about this calendar is that it is mint: it is still sealed in its original shrinkwrapping! Wow! We have only one, so you might want to call or e-mail to reserve it before ordering. **$50.00**

MERIDIAN SOUNDTRACK by Pino Donaggio - 1991 film (also known as *Kiss of the Beast*) co-stars Sherilyn Fenn in one of her more sizzling roles. Donaggio's best-known work may be his music for Brian De Palma (*Carrie*, *Dressed to Kill*; though he also scored *Zelly & Me*, which co-starred David Lynch!), but to be honest the reason to get this is for the great Fenn photos. As far as we could find out, this soundtrack is out of print. We have two of these, the booklets are in different conditions. **$35.00** (booklet has slight wear); **$30.00** (booklet has a couple of folds)

TWIN PEAKS: FIRE WALK WITH ME PROMO CARD - 5x7 full-color promo. It seems like we've had these forever. Well, our stock is finally starting to run low. Don't wait much longer! **$12.00** postpaid (near mint)

WELCOME TO TWIN PEAKS - This unauthorized paperback by Scott Knickelbine was pulled from the market in 1990 and is now extremely difficult to find. Every time we find copies, they sell very quickly. We've caught a lucky streak and located a few more copies. Don't wait, or they'll probably be gone! **$35.00** (fine-), **$32.00** (fine-; this copy is a fine+/very fine except that it has an inscription on the title page, "Happy Birthday Suzanne!")

SHIPPING INFORMATION

U.S.: $5 postage for the first item, 50c each thereafter, up to $7. (No postage needs to be included for "postpaid" items.) **CANADA:** $5 postage for the first item (except "postpaid" items), $1 per item thereafter. **EVERYWHERE ELSE:** $5 postage per item (except "postpaid" items); $10 for the calendar. See page 31 for acceptable forms of payment! ***Foreign orders:*** *please list alternates in case we sell out of your first choices!*

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Spectrum

Tired of shallow and frivolous TV magazines that give you nothing but pointless text accompanied by pretty photos? Then ***SPECTRUM*** is the magazine for you! Sure, it has great photos, but it combines them with in-depth articles and analyses of your favorite programs. Our interviews go into more substantial topics than who is dating whom, and our episode guides include actor and production credits, synopses (often broken down act-by-act), and insightful commentary on *each* episode, in addition to season overviews! These are the most informative and useful guides ever published!

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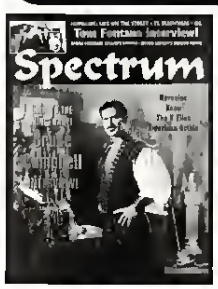
Excerpts from selected issues! Cover gallery in color with content summaries! News updates! Order back issues and subscriptions with a credit card! Press clippings of WIP and Spectrum reviews! And more!

#4 (July 1995) - *X-Files* 2nd season episode guide! Duchovny in *Twin Peaks* long! Adam Hughes interview! Lee Sandlin on *My So-Called Life*! 48 pp., card stock cvr. Supply low! **$15.00** ppd

SPECTRUM #8 (Jan. 1997) - Long *X-Files* essay! *American Gothic* ep. guide pt. 1! Sandlin on *The Simpsons*, *Baywatch*! Very slight binding error (mint copies long gone) 40pp., card stock cvr. **$14.00** ppd

#16 (Nov. 1998) - Long *X-Files* mythology analysis! long Tim Bradstreet interview! *Buffy the Vampire Slayer* talk show survey and magazine checklist! 40 pages, card stock cover. **$6.50** postpaid

#17 (Mar. 1999) - Nicholas Brendon and Hans Zimmer interviews! *Picnic at Hanging Rock*, *Burnstone*! Sandlin on the 98-99 TV season! *The Thin Red Line*, *Early Edition* and *Charmed*! 40 pp. **$6.50** ppd

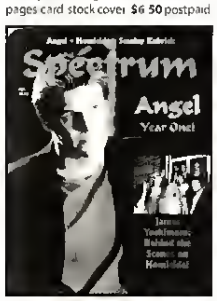


#18 (June 1999) - Bruce Campbell (*Hercules/Xena*) and Tom Fontana (*Homicide*) interviews! Unseen *Roar* episodes, S.M. Gellar movies! Sandlin on *Teletubbies*. 40pp., card stock cvr. **$6.50** ppd

#19 (July 1999) - *Buffy* 3rd season ep. guide, first U.S. coverage of *Mode in Canada/The Industry* (with a Rick Mercer interview). *Phantom Menace* review! 40 pp., card stock cover. **$6.50** postpaid

#21 (Dec. 1999) - Sharah Michelle Gellar and Ken Finkleman (*The Newsroom*) interviews! Stanley Kubrick's DVDs and Leelee Sobieski's *Joan of Arc* reviewed. 40 pp., card stock cover. **$6.50** ppd

#22 (April 2000) - Survey of the 90s best TV! Terrence Malick DVDs reviewed! Stanley Kubrick book reviews. Frank Frazetta, Gil Kane, Wally Wood, R.E. Howard! 40pp., card stock cvr. **$6.50** ppd



#23 (July 2000) - *Angel* first season episode guide! Long interview with *Homicide* writer/producer James Yoshimura! *Eyes Wide Shut* on DVD! 40pp., card stock cover. **$6.50** postpaid

#24 (Oct. 2000) - Analysis and episode guide of *Roswell*'s 1st season! Plus *Xena* season 5, part 1! And Tim Burton's *Edward Scissorhands* on DVD! 40pp., card stock cover. **$6.50** postpaid

SPECTRUM #25 (Jan. 2001) - Analysis and ep. guide of *Buffy*'s complete 4th season! Plus *Xena* season 5, part 2! The *X-Files* quest! And *I Claudius* on DVD! 48 pages, card stock cover! **$7.00** ppd.

SPECTRUM #26 (June 2001) - Four great interviews! Kevin Smith (*Ares* on *Hercules/Xena*), Heath Ledger (*Roar Knight's Tale*), Gary Giannt (*Bran Mak Morn*) & Don McKellar (*Twitch City*)! **$6.50** ppd

SPECTRUM #27 (Aug. 2001) - Analyses and ep. guides to *Buffy*'s great 5th season & the first half of *Roswell*'s 2nd season! Plus *Bran Mak Morn*: Kerry Gammill! 40 pp., card stock cover! **$6.50** ppd

SPECTRUM #28 (Oct. 2001) - Analyses and ep. guides to *Angel*'s fascinating 2nd season & the second half of *Roswell*'s 2nd season! 40 pp., card stock cover! **$6.50** postpaid

SPECTRUM #29 (Jan. 2002) - Analysis and episode guide to *Xena*'s final season! 10 pages of *Lord of the Rings* material, including movie and DVD reviews! 40 pp., card stock cover! **$6.50** ppd

SPECTRUM #30 (May 2002) - J. August Richards (*Angel*'s Gunn) & Robert Engels (*Andromeda*) interviews! Huge episode guide to *The Tick* cartoons and live action! Kevin Smith tribute! **$6.50** ppd

SPECTRUM #31 (Aug. 2002) - *Buffy* sixth season episode guide! Reviews of two films, *Spider-Man* and *Star Wars: Episode II—Attack of the Clones*. What an issue! **$6.50** postpaid

SPECTRUM #32 (Nov. 2002) - *Smallville* and *Alias* first season episode guides! Gerard Christopher (90s Superboy) interview! *Buffy* "Normal Again" debate! **$6.50** postpaid

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Spectrum #33

Buffy & Adam Hughes!

56-page mega-issue! *Buffy the Vampire Slayer* season seven episode guide! We examine the final year of this spectacular TV show with our typically obsessively-detailed guide. Plus: a new interview with great comic book artist Adam Hughes, accompanied by some previously-unpublished art, and a review of the new *Conan of Cimmeria* book illustrated by Mark Schultz. Here's an issue you definitely don't want to miss! Almost sold out!

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COMING IN JANUARY (though technically the December issue)!

Wrapped in Plastic #68

Twin Peaks Season 2 Episode Guide!

We're tired of waiting for the second season DVDs, so, in response to about a zillion requests over the years, we're going to go ahead and begin our second-season episode guide anyway! We had a really cool cover worked up, but then came the possibility of a great interview, so if that happens, it may be on the cover instead. Stay tuned!

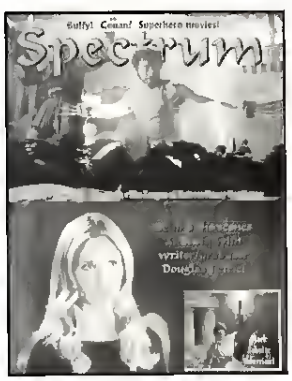
$4.95 at comic shops and Tower Records! (**$6.00** U.S./Canada directly from WMP, **$9.50** foreign overseas.)

ON SALE NOW!

Spectrum #34

Spectrum provides its usual in-depth analysis of the hit comic book movies of the year: *X2*, *X-Men United*, *The Hulk*, and *Daredevil*! Plus: an extraordinary look behind-the-scenes at *Buffy the Vampire Slayer* with a lengthy interview with producer Douglas Petrie (writer of such acclaimed episodes as "Fool For Love," "Enemies," and "Two to Go"). What's the real reason the series ended at season 7? What really happened in "Normal Again"? How early into the show was the introduction of Dawn planned? Learn the answers to these and more! Also: a Mark Schultz interview!

$5.95 at comic shops and Tower Records! (**$7.00** U.S./Canada directly from WMP, **$11.00** foreign overseas.)



NEED ANOTHER COPY? SURE YOU OD!

Wrapped in Plastic #66

If you missed our previous issue, you missed a great one! Detailed reports on *Twin Peaks*-themed episodes of *Saturday Night Live* and *The Phil Donahue Show* back in 1990! The art of David Lynch at an exhibit in Pennsylvania! A debate about whether the Deer Meadow sequence in *Fire Walk With Me* is a dream! And much more! If you missed it, order now while it's still available. If you have one, order another one as a Christmas gift!

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WARNING! Some issues are in short supply! You've been putting off ordering because you see the same issues listed month after month and figure that they'll "always" be available. But back issue sales have been rising ever since the release of the *Twin Peaks* DVD box set last December, and some issues that were stocked in depth (such as 17, 19, 20, 26, 34, 37, and 38) are starting to get very low. Fill in your back issue gaps before prices go up, and before these issues—and others—are gone forever! If you see something you want, now is the time to order!

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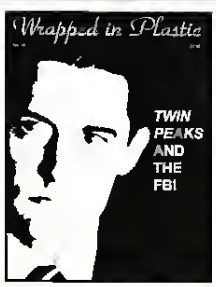
#1 (Second Printing) (Aug 1993) *Fire Walk With Me*, *TP*'s second season promo cards, calendar, magazine check list, part 1 props photo gallery (exclusive to this reprint edition). **$5.00** ppd.



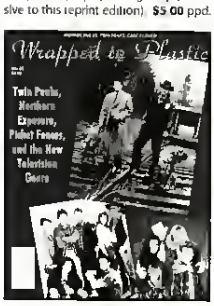
#14 (Dec 1994) *Twin Peaks* and the FBI; *TP* in Britain; John Boylan (Mayor Milford) interview; *TP* plot chart; *X Files* "One Breath" review; *XF* in France and Japan and much more! **$6.00** postpaid.

#17 (June 1995) *TP* writer/producer Harley Peyton interviewed. Peyton retrospective; border crossings and varn prism in *TP*; Duchovny hosts *Saturday Night Live*! 40 pages! **$10.00** postpaid.

#19 (Oct. 1995) Lynch's *The Alphabet*, *The Grandmother*, *The Cowboy and the Frenchman*, and *Peaks*/Georgia Coffee ads. 1995 TP Festival. *The Simpsons*; Duchovny on *Larry Sanders*. **$10.00** ppd.

#20 (Dec 1995) Kenneth Welsh (Windom Earle) interview with behind-the-scenes photos; P. Gidley interview; 1990 TP Hotline transcripts; Duchovny on *Celebrity Jeopardy*. **$10.00** postpaid.

#21 (Feb. 1996) "Unseen *Twin Peaks*" compares scripts with TV versions of episodes; 2003-2009 Sherilyn Fenn's *Slave of Dreams*; Welsh on *XF*; Anderson on *ReBoot*. **$6.00** postpaid.



#23 (June 1996) *TP*'s influence on *Northern Exposure* and *Picket Fences*; *Peaks* vs. *Murder One*; *Heaven's Prisoners*; 1992 *TP* calendar; Fenn's *A Season in Purgatory*; *XF* in Britain (part 3)! **$6.00** postpaid.

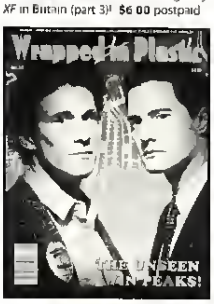
#24 (Aug 1996) C. Struycken (the Giant); H. Graham (Annie) and W. Olkewicz (Jacques Renault) interviews! *Heaven's Prisoners*; MacLachlan's *X File*; S. Lee's *Hamage*; *XF* cast party. **$6.00** postpaid.

#25 (Oct 1996) - 1996 Twin Peaks Festival w/ H.D. Davis, Michael Horse, D'Arcy Tamblyn and Robertson! *Trigger Effect*; *The Kingdom*; *XF* Emmys; Duchovny and Anderson on talk shows. **$6.00** ppd.

#26 (Dec 1996) Don Davis interview! The subversive innovation of *TP*; adalament's *Booth and the Bad Angel*; French *TP Gazette*; Chris Isaak; Anderson on Letterman and Rosie. **$15.00** ppd.

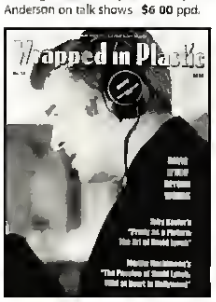
#27 (Feb 1997) Nance tribute and interview! "Lynch & the Happy Ending"; MacLachlan's Vodafone commercials; Duchovny on *Larry Sanders*; Anderson on *Leno*; *The Simpsons*. **$6.00** postpaid.

#29 (June 1997) *Lost Highway*, part 2! Harley Peyton interview; more MacLachlan Vodafone commercials; *Keys to Tulsa* and Sheryl Lee's *David*; *XF* wins a Peabody award. **$6.00** postpaid.



#30 (Aug 1997) "The Unseen *Twin Peaks*" episodes 2010-2015; survey of *Lost Highway* reviews; Lynch on Dutch TV; a look at *XF* publications from around the world! **$6.00** postpaid.

#31 (Oct 1997) "The Arthurian Legend in Twin Peaks"! David Lynch's new TV commercials; 1997 Twin Peaks Festival; Amick's *Bombshell*; Anderson's Emmy; Duchovny's *Playing God*. **$6.00** ppd.



#32 (Dec 1997) Interviews with Martha Nochimson (*The Passion of David Lynch*) and Toby Keeler (*Pretty as a Picture: The Art of David Lynch*); *Boogie Nights*; *Bliss*; *The Simpsons*; *Playing God*. **$6.00** ppd.

#33 (Feb 1998) Comparison of Lynch's *Dune* film with Herbert's book; *TP* fan club; Sheryl Lee's *Fall Time*; lost Ferrer and Fenn TV pilots; Richard Belzer joins The Lone Gunmen! **$6.00** postpaid.

#34 (April 1998) *WIP*'s in-depth (13-page) look at *Fire Walk With Me*! Plus the "uncut" *FWWM*; Lynch's CD-ROM *Dark City*; *The Hunted*; Stephen King and Wm. Gibson episodes of *XF*! **$15.00** ppd.

#35 (June 1998) Great Miguel Ferrer (Albert Rosenfield) interview! *FWWM* report pt. 2; *Lost In Space*; *Lateline*; *Two Girls and a Guy*; *Brave New World*; *Merlin*; Duchovny on *Rosie* and *SNL*! **$6.00** ppd.

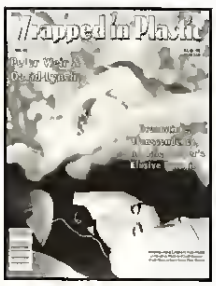
#36 (Aug 1998) Mark Frost talks about his new show *Buddy Faro*! David Lynch discusses his work at a Retrospective in Los Angeles *FWWM* report pt 3 *X Files* feature film review! **$6.00** postpaid.

#37 (Oct. 1998) 1998 Twin Peaks Festival—Beymer, Davis, Olkewicz, Anderson, D'Arcy! Jocelyn Montgomery interview on her CD with Lynch *FWWM* report pt 4 S. Lee *X Files*

#38 (Dec. 1998) Richard Beymer interview David Lynch at! Chris Isaak *Buddy Faro Fantasy Island L.A. Doctors To Have and To Hold Vampires* (Lee) *Picnic at Hanging Rock XF* te

#39 (Feb 1999) Unseen Twin Peaks episodes 2016-2021 rate *Twin Peaks* board game from Japan, *Five Walk With Me* promo material Chris Isaak in concert *X Files* review! **$6.00** postpaid

#40 (Apr 1999) Grace Zabriskie interview David Lynch/Jocelyn Montgomery radio interview Kubrick/Lynch connection Joe Bob Briggs Anderson and Duchovny on talk shows! **$6.00** ppd



#41 (June 1999) Comparison of *Twin Peaks/Picnic at Hanging Rock* and Lynch/Peter Weir *Twin Peaks* in Japan Miguel Ferrer/Jenna Elfman play Duchovny wives and directs *XF*! **$6.00**

#42 (Aug 1999) Samuel and Rebecca Umland examine *Lost Highway* as film noir *Twin Peaks* Japanese Georgia Coffee commercials Chris Isaak, *Austin Powers* review of *XF* season six! **$6.00**

#43 (Oct. 1999) Kimmy Robertson (Lucy) interview! Twin Peaks Lynch Fest 99 Richard Beymer's secret *Twin Peaks* photos rate Duchovny *XF* sash commercial from Australia! **$6.00** postpaid

#44 (Dec. 1999) *The Straight Story* reviewed! Everett McGill interview Chris Isaak in concert, reviews of the *XF* season premiere and the *Millennium* crossover and much more! **$6.00** postpaid

#45 (Feb 2000) Chris Mulkey (Hank Jennings) interview! Rare 1990 Sheryl Lee interview! Lynch on *Charlie Rose*; Sheryl Lee's *Blood Oranges XF* book reviews! **$6.00** postpaid

#46 (Apr 2000) *WIP* celebrates the 10th anniversary of *Twin Peaks* with a collection of all star essays! Plus reviews of *XF* episodes "Closure" and "First Person Shooter" **$6.00** postpaid

#47 (June 2000) *WIP* compares Stanley Kubrick's *Eyes Wide Shut* with Lynch's films! Also: reviews of some Kyle MacLachlan movies, *X Files* DVD talk show appearances and more!

#48 (Aug 2000) Frederick Elmes (*Eraserhead Blue Velvet*) interview! Don Davis on *Stargate SG 1* Lynch and Franz Kafka *The X-Files's* Cigarette Smoking Man as good guy and more! **$6.00** ppd

#49 (Oct 2000) Catherine E Coulson (Log Lady) interview! Twin Peaks 2000 Festival *Twin Peaks* as Cult TV, David Lynch's cow sculpture *X Files* review of new season! **$6.00** postpaid

#50 (Dec 2000) "The Unseen *Twin Peaks*" concludes covering episodes 1003-1007 sneak peak at upcoming *TP* and *FWWM* DVDs long *TP* and *X Files* news sections! **$6.00** postpaid

#51 (Feb 2001) *Dune* versus *Dune*! The Lynch movie and the Sci Fi Channel's mini series compared and contrasted Everett McGill interview! *Rivers Edge* review Mulder back on *XF* **$6.00** ppd

#52 (April 2001) Mark Frost interview about *All Souls*! Tim Kreider discusses *The Straight Story's* dark edge and Stanley Kubrick! *Chris Isaak, Dune* DVD and *Lone Gunmen* reviews! **$6.00** ppd

#53 (June 2001) The final episode of *Twin Peaks* explained with previously unpublished photos! Plus *All Souls* and a lengthy *X Files* discussion by Martha Nochimson and John Pierce! **$6.00** ppd

#54 (Aug 2001) The history of the Red Room with previously unpublished photos (including a Lynch back cover). Plus the art of Don Davis review of the *X Files* season 3 DVD! **$6.00** postpaid

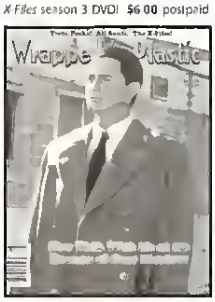
#55 (Oct 2001) 3 great interviews Justin Theroux and Laura Elena Harring (*Mulholland Drive*) and Harley Peyton (*Bandits*) Plus Lynch Fest 2001 and Lucy Lawless on *The X Files*! **$6.00** ppd

#56 (Dec 2001) Fascinating interview with Naomi Watts (*Mulholland Drive*)! Lengthy *Mulholland Drive* analysis! Reviews of *From Hell* and Lucy Lawless's *X Files*! **$6.00** postpaid

#57 (Feb 2002) Interviews with David Lynch plus Richard Green and Gene Silva (from *Mulholland Drive*)! Reviews of *Twin Peaks, FWWM* and *X-Files* DVDs! **$6.00** postpaid

#58 (Apr 2002) Interview with David Lynch (about his new Web site) and *TP* writer Robert Engels! Review of new Chris Isaak CD Lynch and *X-Files* TV roundup for 2001-2002! **$6.00** ppd

#59 (June 2002) Extremely detailed episode guide to the first season of *Twin Peaks*! Also a guide to Lynch DVDs, a survey of davidlynch.com and reviews of *24* and *The X Files*! **$6.00** postpaid



#60 (Aug 2002) A fascinating new *Fire Walk With Me* essay on the film's 10th anniversary! Also an *All Souls* episode guide John Neff talks about *Blue Rab* and *X Files* news! **$6.00** postpaid

#61 (Oct 2002) 2002 Twin Peaks Festival report Mark Frost interview covering his fantastic new book *The Greatest Game Ever Played*, *24* review of *X Files* series finale! **$6.00** postpaid.

#62 (Dec 2002) Lenny Von Dohlen (Harold Smith) interview on *Twin Peaks* and *FWWM*! Rebecca Umland on *The Straight Story* and *Rime of Ancient Mariner* last (?) X Files Extra! **$6.00** ppd

#63 (Feb 2003) Dale Cooper's Red Room journey mapped out Gary Bullock (Sheriff Cable in *FWWM*) interview memoirs of *24* debated Jimmy Scott in concert and more! **$6.00** ppd

#64 (Apr 2003) Chris Isaak issue his role in *FWWM* examined CD reviews *Chris Isaak Show* season 1 episode guide David Lynch interview (part 1) *Eraserhead* DVD review! **$6.00** ppd

#65 (June 2003) Special *Eraserhead* issue! David Lynch interview (part 2) and a lengthy *Eraserhead* analysis! Plus, John Pierce reviews Martha Nochimson's new *XF* book! **$6.00** ppd